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THE GOOD OLD WAYS

BY ALFRED HENNEQUIN, PH. D.

It has come to be pretty evident that the old canons of the drama are beginning to lag superfluous on the stage. A new school of dramatic construction is knocking at the stage-door. The drama of incident must go. The conventional hero must go. All the cumbrous machinery of exposition, climax, culminating situation and catastrophe must be packed off to the theatrical burial-room where lie the stiff, stark forms of the Three Unities.

"In perfumed darkness with the grains of wheat."

There shall be no more plotting of plots. The stories have all been told and related until the spectator sniffs the *dénouement* with his first glance at the play-bill. What we shall have is the drama of life and character, of psychological (not to say physiological) analysis, of the reproduction of the plain, familiar, uneventful joys and sorrows of me, John Smith—of you, Sam Jones.

So, at any rate, say the critics. So says Mr. William Archer in England; and Mr. Archer, Ibsen-riden though he may be just at present, yet speaks with a voice that commands attention. So says Mr. Howells in this country; and Mr. Howells, in spite of his literary affectation of perverseness, possesses in no small degree that first great instinct of the critic, *le besoin de voir vrai*. A new dramatic movement is upon us. *Vae victis!* In view of this consensus of opinion, it behooves us to peer about us and see whether the tide is really rising, and if so, to consider how much longer we may sit comfortably in our doorways, watching it creep slowly and tentatively up the yellow sands.

If the question were purely one of a theoretical character it would perhaps not be worth the while of a busy man to stop work and argue about it. For some, at least, the question is not one of pure theory. It is vital and practical. It comes home not only to their breasts and bosoms, but also, in these sordid bread-and-butter days, to their stomachs as well.

Take the case of the young and ambitious playwright who is just beginning, as Sir John Boyle Roche would say, "to get a footing in the public ear." Shall he cast loose from the old anchorage, sever the rusty, old cable which goes down full fathom deep to where Aristotle's Poetics lie buried in the ooze, and float up with the tide; or shall he hang on in hopes that the tide will turn before long? With him it is a practical question.

But genius, some one will say, genius is a law unto itself. Genius selects its own methods of creation. That is undoubtedly true. But may I whisper just one word—not all of our modern plays are written by men of genius. The writer who is possessed of real creative genius is as rare as the five-leaved clover. Men of talent, clever men, men who are as near to genius as iron is to steel, we have, I am thankful to say, in abundance. It is the rank and file of talented minds with whom I am now concerned, and they are men of talent simply, men whose literary or, so to speak, dramatic existence depends upon their finding the public taste and writing to satisfy it. For them the question of the dramatic canons is, as I have said, a practical one.

Then there is a second class of individuals connected with the drama for whom the question is equally a practical one. How shall the professional "play-reader" comport himself toward the new movement? Must we imagine him as dropping some such note as this to a manager whose confidence he enjoys:

DEAR SIR.—I send you with this, MS. of A Dull Afternoon, by one of our most promising young playwrights. Splendid thing! A sure "go"! Not the slightest trace of plot or story anywhere in it. The whole dialogue was overheard by the writer while waiting for the train at Mud Junction, Ohio, so that it is absolutely true to life. P. S. Notice especially the ingenious device of leaving the stage entirely empty for five minutes before the curtain falls on the last act, in order to avoid any possible suggestion of the conventional conclusion.

This seems absurd, does it not? And yet

it is simply a logical inference from the principles which Mr. Howells and Mr. Archer have laid down for us.

In all seriousness, has the time come for those who are most practically interested in the welfare of the drama to abandon the old traditions and take up with the principles of the so-called new school?

I, for one, say emphatically, *no*! I believe that the clanking machinery of the drama, as Mr. Archer would term it, is something without which the drama cannot exist. Take it away, and your drama falls into chaos. The fundamental principles which Aristotle laid down two thousand years ago are as sound to-day as they were before the flood. They are built on the needs of human nature, the only stable foundation for the drama or for any other human institution.

If this be true, those of us who are born and bred to the good old ways of the drama may pluck up heart again. We may continue to descend upon the uses of exposition, climax and catastrophe. We may continue to emphasize the importance of plot and incident. We may, in short, continue to advocate the good old principles.

And what, it may be asked, are these principles? I can only answer this by a concrete illustration. Let us consider, for example, the requirements of a story for dramatic purposes.

And first of all, what is a drama?

In its broadest sense, a drama is a complete and unified story of human life acted out on the stage in a series of motivated incidents so arranged as to excite the greatest amount of interest and pleasure in the spectator by means of novelty, variety, contrast, surprise, climax, humor and pathos.

This is not intended for an exact scientific definition, but as it covers the essential features of all plays produced at the present day it will be perhaps better adapted for the purpose of an article of this kind than any of the definitions which have come down to us from antiquity. Let us take up the different parts of the definition in their order.

The first and most essential feature of a play is the story. It may be very simple or it may be exceedingly complex. In any case, there must be a story of some sort—somebody must steal or kill, or deceive, or love, or wed—or there can be no play.

As the story is one of human life, it treats of the actions of men and women, and in consequence, has *characters*. For the selection of his characters, the playwright has an almost unlimited range, but *four* requirements must be observed:

1. The characters must be suited to the story.
2. They must be clearly distinguished one from another.
3. They must be self-consistent.
4. They must be so selected and arranged

The incidents of the story must seem to grow out of the nature of the characters, and, on the other hand, the incidents must re-act on the characters to produce the results aimed at. Thus, in the Merchant of Venice, the trial scene is the direct outcome of Shylock's avarice and race prejudice. Put generous Othello in Shylock's place, and the trial scene would be an absurdity. Equally absurd, on the other hand, would it be to represent the keen-witted Shylock as believing in Iago's veracity.

As in real life no two persons are exactly alike, so in a play each character must be marked off from every other, down to the least important. A skillful dramatist will manage to do this with a single touch, as witness the one line in which Shakespeare characterizes Robin Ostler, "Never joy'd since the price of oats rose."

Each personage must be made to say and do exactly what is appropriate to his character. A flagrant violation of this rule is found in Boucicault's London Assurance (as commonly performed) where that selfish old reprobate, Sir Harcourt, is given at the close a speech teeming with lofty sentiments and exalted morality.

As Aristotle points out, a character to be consistent with itself must often be drawn as inconsistent. An inconsistent woman, for

example, would be self-consistent only if portrayed in all her characteristic inconsistency.

As will be shown later, contrast is one of the instruments of dramatic effect. An avicious character like Shylock stands out much more vividly when a generous nature like Antonio's stands over it as a foil. Plays composed entirely of vicious or entirely of virtuous characters would be insufferable.

By a complete story is meant one that has a beginning, a middle and an end. A story is complete when it is told so that the listener does not need to ask what happened before it began, nor care to ask what happens after it is concluded.

A story must be unified. This has been variously interpreted, but the most sensible view is that all the incidents of the story must be made to cluster about a single, central animating idea. One purpose must be seen to run throughout the whole series of incidents; they must be so woven together that at the end of the story it will be evident that one could not have taken place without the other.

Unless the story is one that can be acted out on the stage by men and women, it is worthless for dramatic purposes. It is not enough that it can be told or narrated; it must be *acted*. It must find its natural expressions in those movements of the human body which tell of passion, emotion and resolve. It must be a story capable of being told in dagger-thrusts, kisses, frowns, sighs, laughter, caresses, eating, fighting and dying.

I take it for granted that the nature of the stage, its devices and limitations are thoroughly understood by the dramatist. It is upon this stage that the story must be acted, and to the conventions and limitations of this stage it must conform. The story of a young minister of the Church of England who loses his faith in his religion may be simply heart-rending between the covers of a novel, whereas upon the stage, shorn of its charm of style and profound psychological analysis, it may be simply "slow" and stupid.

The story when acted upon the stage takes the form of a series of incidents. Not every series of incidents, however, will constitute a play. The incidents must be *motivated*.

This means that the cause of every incident must be apparent in some incident that has preceded it and serves as a motive for it. Every event must be seen to grow out naturally of what has gone before and lead naturally to what comes after.

The story must interest and please. This is the fundamental law of the modern drama. The playwright's first and last business is to unroll his story in such a way that his audience will be forced to listen, and listening, cannot fail to be delighted.

Another important requirement of a dramatic story is that it be fresh and original. If the playwright has any originality in him, by all means let him exercise it in the invention of new incidents. Still, it must not be forgotten that old story, told in a new way, possesses all the charm of a new one.

Monotony is the bugbear of the dramatist. In order to escape it he must exercise all the inventive power of which he is possessed to vary the character of the incidents as they follow one another. Pathos must be followed by humor, wit by eloquence, "talky" passages by quick succeeding scenes of incident, soliloquies by the rapid give-and-take of dialogue. The entire act should be a rapidly shifting kaleidoscope, presenting new features at every turn.

The most powerful means of rousing interest is suspense. Keep a listener in doubt as to what is coming and he cannot help but listen. Suspense is the nervous system of the drama. In some form or another it must exist throughout the entire progress of the story. At various points of the play it may be partially relieved, but this must always be done in such a way as to give rise to new suspense, or to leave one or two particulars still unsettled. Not until the last moment of the story, should every item of doubt be cleared away.

Surprise is one of the most potent of stage effects. An audience may be startled or shocked into a state of interest when no other

device would be of any avail. Surprises are most valuable in light comedies. In more serious plays too sudden surprises give the story an unpleasantly abrupt and "jerky" character. The surprise, in such cases, must be in a measure prepared for; the audience must be made to have a dim foreboding of the impending disaster, while its exact nature is left a matter of surmise.

A dramatic story should be full of climaxes from beginning to end. Every act should have several lesser ones scattered through it and it should invariably end with one of greater importance. Toward the end of the play should occur the great climax, in the technical sense of the word, the point at which the interest of the play reaches its highest stage. The technical climax must be carefully distinguished from the catastrophe, which last is often the strongest situation of the play.

Except in the lighter sort of comedy the two elements of humor and pathos are generally introduced in the modern drama. No one any longer thinks of writing pure tragedy for the stage, and, on the other hand, the most popular comedies are those which have a few touches in them of genuine pathos.

I have jotted down, in not a very systematic way, some of the principles of the drama as it was and, I doubt not, as it will be. The young dramatist who adheres to them will run no risks. They are at least as stable as human curiosity—the mother of all we know.

Dion Boucicault will contribute an article entitled "A New Cypher," next week.

THE MARY FISKE MONUMENT.

The monument in memory of Mary H. Fiske has been completed and was placed over her grave in Cedar Hill Cemetery, at Hartford, Conn., last week.

It was designed by Stephen Maclen, the sculptor, and he has faithfully carried out the ideas of Mrs. Fiske's friends, who have thus undertaken to do honor to her memory.

The monument is thirteen feet in height. The family name of Hewins is cut on the base. Over the base is the inscription: "Mary H. Fiske—Erected to her memory by loving friends." On the reverse of the monument the sculptor has cut in legible letters the following lines from her own gifted pen:

O Mother Earth! one boon of thee I ask:
Send up from out my breast some lovely flowers,
Whose far-pervading perfume shall allure,
And in the bondage of those dreadful hours
The blessed touch of human hands secure!

There is to be no ceremony at the grave, but a party of Mrs. Fiske's devoted friends, consisting of Madame Ponisi, Mrs. Louisa Eldridge, Mrs. Julia Percy, Mrs. Nelle De Silva and George H. Waters, will go to Hartford this (Wednesday) morning by the 9 o'clock train to view the monument.

EDWARD GREENWALL'S DEATH.

Edward Greenwall, son of Henry Greenwall, the Southern manager, died of poisoning in this city last Saturday at his aunt's residence, 59 East One Hundred and Twenty-first Street. He was born August 29, 1860, and was a member of the firm of H. Greenwall and Son.

The funeral took place yesterday and was largely attended by relatives and friends of the deceased. The services were conducted by the Rev. Dr. Silberman, of the Temple Emanuel. Letters of condolence were received from all parts of the country, and the floral tributes were numerous.

The four theatres managed by the firm of Greenwall were closed yesterday and draped in mourning.

MANAGERS' MESSAGES.

Manager John H. Havlin wired THE MIRROR from Chicago on Monday as follows: "D. K. Higgins' new sensational play entitled Kidnapped was produced at Havlin's yesterday to tremendous business."

The annexed encouraging dispatch was received from Circleville, O.: "A Pair of Jacks turned scores away on Monday night against Sells' Circus. Big hit."

THE NEW YORK DRAMATIC MIRROR.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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*. The Mirror has the Largest Dramatic Circulation in America.

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CURRENT AMUSEMENTS.

CASINO—The Grand Duchess, 815 E. 2. N. DALY'S THEATRE—Romeo and Juliet, 82 E. 2. GRAND OPERA HOUSE—Kajania, 82 E. 2. SOUTHERN PALACE—Variety and Burlesque, 82 E. 2. VICTOR THEATRE—The Cherry Ball, 815 E. 2. MADISON SQUARE THEATRE—The Blue Devils, 820 E. 2. PROCTOR'S 2ND ST. THEATRE—The Harlequin, 82 E. 2. STAR THEATRE—The Singsong, 82 E. 2. TONY PASTOR'S—Singsong, 82 E. 2. THIRD AVENUE—The Two Junes, 82 E. 2. UNION SQUARE THEATRE—The Cherry Ball, 815 E. 2.

WITS AT WORK.

OUR prize picture puzzle has created no end of curiosity, speculation and amusement. Not only because of the original and peculiar nature of the contest but also for its practical exposition of the unintentionally farcical character of the prevailing style of newspaper illustrations, it possesses a widespread interest.

A large number of people, both professionals and non-professionals, have already sent in their guesses, and our Puzzle Editor states that some of them are as funny as the portraits themselves. Several of the contestants have exhibited remarkable shrewdness and ingenuity in deciphering the identity of the more mysterious individuals in "The Dramatic Chamber of Horrors," while others have shot wide of the mark. The contest will remain open until May 21, and coupons will be published in intervening issues of THE MIRROR.

Although one of our esteemed contemporaries says that the portraits are "so simply awful that it is quite safe in offering a prize to the person who makes the closest guess as to who they are meant for," sundry guessers are showing an aptitude that gainsays this pardonable but mistaken conclusion.

WHILE the readers of the daily press throughout the country have their morbid appetite catered to and gratified with the minutest details of the public and private lives of actors and actresses, a thousand deeds of virtue are known only to the recording angel. The following little incident will illustrate how quickly the one touch of nature that makes the whole world kin moves the heart of the actor. A leading lady of a company that had played at Kent, Ohio, observed a poor fellow at the depot who had been injured in a railroad accident. While fine women shuddered and passed the suffering man by, the actress put ten dollars in his hand, and did it unobtrusively as she was boarding the train to leave the city.

THE NATIONAL ANTHEM IN OUR THEATRES.



WHEN the Chief Executive of the nation or the Governor of a state attends the theatre it is usual for the orchestra to play the national anthem in honor of the guest. In these circumstances the custom partakes of the nature of a personal compliment rather than of a patriotic demonstration.

Why should not the same inspiring strains be heard every night in every theatre in this broad land? Why should not the people leave the play to return to their homes with the grand anthem ringing in their ears?

Under our form of government the people are sovereign, and the anthem should be played for the people—not merely to compliment the President or a governor, as heretofore on special occasions or to sound the glories of a monarch, as in England and the English colonies where "God Save the Queen" is nightly heard in all theatres at the conclusion of the performance.

It is the general practice in this country to "play the audience out." In place of the usual scrap of waltz or polka or march, would it not be more appropriate, more elevating and more dignified to substitute and permanently to adopt the stirring music which proclaims the liberty, the loyalty and the pride of a great nation of freemen?

Would not this simple, yet beautiful provision exercise a beneficial influence upon the people that frequent the theatre, stimulating patriotic emotions, directing their thoughts to patriotic things and thereby making them better men and better citizens?

Would not the theatre itself benefit thereby, coming to be regarded as an institution wherein the sovereignty of the people is becomingly acknowledged and the nobility of Americanism is felt and publicly expressed?

In short, could a more desirable or a more fitting method of closing a dramatic performance be found, or one more worthy to be employed in any theatre anywhere, whether that which is patronized by the fashionable class or that which is patronized by the masses?

We have long cherished the idea of presenting this plan to the managers of the United States, in the hope of obtaining their approval and cooperation; but it was not until last Monday that definite action looking to that end was begun. Representatives of THE MIRROR called upon the managers of this city, laid the matter before them, and asked their practical aid in instituting the custom.

The response to our request has been so hearty, so prompt and so enthusiastic that we are convinced the matter needs only to be brought properly to the attention of theatre managers elsewhere to secure a universal adoption of the idea. Among those that have gladly consented to join in the movement are Managers A. M. PALMER, DANIEL FROHMAN, J. M. HILL, HENRY C. MINER, T. HENRY FRENCH, E. G. GILMORE, RUDOLPH ARONSON, CHARLES BURNHAM, EUGENE TOMPKINS, H. R. JACOBS, CECIL CLAY, TONY PASTOR, F. B. MURTHA and PROCTOR AND TURNER.

Next Monday has been set for the inauguration of the custom, and on that night the audience at the Casino, the Lyceum Theatre, the Grand Opera House, Daly's Theatre, Palmer's Theatre, the Union Square Theatre, the Fifth Avenue Theatre, the Star Theatre, Niblo's Garden, the Madison Square Theatre, Tony Pastor's Theatre, the People's Theatre, the Windsor Theatre, the Standard Theatre, the Academy of Music, the Third Avenue Theatre and Proctor's Twenty-third Street Theatre will hear the national anthem played as they are leaving the auditorium.

This is a glorious beginning! We hope to hear that managers in other cities and towns, great and small, who read, meantime, of the action of their New York brethren, will take time by the forelock and also swing into line next Monday night—or as soon after as possible. And we trust that our patriotic contemporaries will take up the subject and join their earnest requests to ours for speedy con-

currence on the part of the managers in their vicinity.

For the convenience of every manager who wishes to place the national anthem at once in the hands of his musical director (who may, perchance, plead for delay) with instructions to use it, we print the piano score on another page of this issue. If the leader has no orchestration, and there is not time to arrange an effective one, his musicians can be relied upon to "vamp" the piece, if they are not sufficiently American to be thoroughly familiar with it.

We expect next week to publish the names of many managers who have ordered the playing of "The Star Spangled Banner" by the orchestra at the end of the play. We shall be glad if they will communicate with us on the subject. We shall also feel grateful to our out-of-town representatives if they will use their personal endeavors with local managers to obtain their consent, and report progress.

Let the response be as general and hearty throughout the country as it has been in New York!

Give us the national anthem every night!

BRITISH BULLHEADEDNESS.

SAYS a London contemporary: "Some of the media chosen for presentation in London by American actors and actresses have simply been contemptible; and when English reporters have said as much, then the Yankee showman turns round and declares the opinion to be the outcome of deadly bias. Give us a good comedy and some able actors and you will not have to complain of our lack of appreciation, brother Jonathan." We are unaware that "the Yankee showman" or anybody else worth listening to has declared that the English failure of such poor plays as come under the category here mentioned was the outcome of malice, hatred or uncharitableness. As a matter of fact, the variety pieces, "vehicles" for second-rate stars, and slangy burlesques exported to the British capital during the last few seasons were as roundly scored at home as abroad.

The English press must not make the mistake of supposing that every dramatic adventurer who visits London with a cheap and inartistic play or entertainment bears credentials that announce him as a commissioner to exploit the progress of dramatic art in America. Nor does it particularly impress us with its acumen when it discovers the already established worthlessness of the exhibition, or with its power when it employs its ponderous critical machinery to break a butterfly—and a wretched specimen of butterfly at that.

There is not a fair-minded American critic or an intelligent American playgoer that will not readily admit that the greater number of pieces taken from this country to England has comprised the least creditable and the least commendable of our products. The miserable stuff that has achieved popularity with the mob is not likelier to find favor in discriminating eyes in London than in New York.

As for the "appreciation" our contemporary promises to "some able actors" if they are sent across the ocean, we are constrained to ask since when has this capacity for appreciation come into being? It did not exist when some able actors like EDWIN BOOTH, JOSEPH JEFFERSON, JOHN McCULLOUGH and LOTTA presented themselves before the British public, and the conditions have changed mightily, we imagine, if it exists now.

The difference between the two countries in respect to this question is just this: America recognizes English actors of merit and rejects her "duffers." England either cannot or will not set aside national prejudice sufficiently to be fair to its visitors, and the consequence is that the good are condemned with the bad. Such a state of affairs demonstrates that the average English critic and the average English playgoer are more patriotic than just; in other words, without a correct standard, and unfit to determine anything with regard to the relative quality of players, whether native or foreign, and unable to apply any other measure to acting than the inadequate yardstick of insular stupidity.

But although this ban against American plays and players is religiously upheld, there is not the same objection to the works of the French authors. Confessedly unable to supply

their own stage with native material, they are just now providing the public with an unprecedented array of Gallic dishes, invented by the accomplished dramatic chefs of Paris, and warmed over by the clumsy British scullions. Under the circumstances, London would do well to draw upon us for more wholesome provender, taking care to exercise judgment in securing only the best.

ANOTHER EXPERIMENT.

WE have had the Chinese play, the Greek play and The Stepping Stone. We have sat far into the night and endeavored to see dimly through the mists and vapors that envelop the underlying motives of these dramatic experiments, and have gone out into the cool night air and leaned our throbbing brow against a lamp-post until calmness took the place of the mental delirium which set in at the rise of the curtain.

No doubt there is some occult reason why such things are, but our benumbed faculties fail to grasp it and we inwardly echo the loud, not deep, remark of the injured gallery boy who delicately inquires the author's excuse for living.

Another æsthetic departure is impending. The Philo Celtic Society of this city propose to produce a play in the Irish language. The interest in this class of productions is generally insufficient to warrant a second representation, and it is a question if the energy and money expended are not actually thrown away. In almost every instance it is another case of the ill-treated little girl who wrote her own pathetic epitaph:

Mercy Moffit, here she lies,
Nobuddy laughs and nobuddy cries;
Where she is or how she fares,
Nobuddy knows and nobuddy cares!

FOR SWEET CHARITY.

THE life of Mrs. VINCENT, an exemplary woman, who was for many years a member of the stock company of the Boston Museum, has been fitly commemorated by the raising of a fund to be applied to the support of free beds in hospitals for poor girls. A few weeks ago the Boston Transcript opened the VINCENT Hospital Fund, and shortly afterward the Herald of that city opened a similar subscription, and the two papers have raised over \$7,000. The initiative taken by the press was quickly emulated by the theatrical managers, and several benefits for this laudable object were arranged. The first took place at the Boston Museum on last Friday afternoon, and was liberally patronized. A fair, also, is to be held for the fund.

In the large private hospitals in Boston no one but the medical director knows who occupies a paid bed and who a free one, so that the patient is not in any sense marked as a recipient of charity, as in hospitals not conducted on this system.

In this city, arrangements have been made for a benefit for the Babies' Ward of the New York Post-Graduate Hospital and the Actors' Fund. The performances for this object are to be given on May 22 in the principal houses of this city. The Post-Graduate Hospital will provide three beds in perpetuity for the benefit of such members of the Actors' Fund as needs its aid, and a day is to be set apart each year, to be known as "Post-Graduate Hospital and Actors' Fund Day," when the entire proceeds of benefits given on this day will be devoted to aiding the dual-object mentioned and maintaining free beds for members of the Actors' Fund.

A characteristic of the Actors' Fund has been the care and attention it has bestowed on its invalid members and those stricken down by illness. Two years ago the Ladies' Hospital Committee was appointed, and since that time they have made regular visits to all the invalid actresses under the Fund's care in New York and Brooklyn and suburban towns. The suggestion made by Mr. H. C. MINER that actresses should send a portion of the flowers bestowed upon them to the invalid beneficiaries of the Fund is a commendable one.

The work done by the corps of physicians who give their services to the Actors' Fund without any remuneration cannot be too highly commended. In New York, Brooklyn and Jersey City they visit annually about 1,300 patients who are beneficiaries of the Fund, which, in its catholicity, embraces as members all persons connected with the amusement business in America, from the circus clown to the dramatic star.

THE USHER.



In Ushering
Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

In talking with our managers regarding the inauguration of the custom of playing a national air at the close of the performance the majority inclined to "The Star Spangled Banner," while one or two expressed a preference for "Columbia, the Gem of the Ocean" on the ground that it was susceptible of brisker and more spirited treatment.

Even if it were not desirable that the same music should be universally given for the sake of unity, and if the majority did not favor "The Star Spangled Banner," still that stirring anthem would be vastly the better of the two.

Considered from the musician's standpoint "Columbia" is decidedly inferior in quality to the other; it is a thin and cheap composition, affording little opportunity for effective orchestration, and it is lacking in the essential requirement of a hymn of this description—the power of producing patriotic inspiration.

"The Star Spangled Banner" is, first of all, the choice of the people. It is rich in true nobility of sentiment; it burns with the fire of loyal love, and it thrills and vibrates with passionate patriotism. No one will underestimate its power who has watched its effect upon a multitude.

As for the mere matter of time, that depends upon the leader and his musicians. It need not be taken so slowly as to lose its electric fire; it should be played with brilliance and spirit in order to fully develop its possibilities.

Give "The Star Spangled Banner" to a leader who feels and can make his feeling infectious, and he will make it tell every time!

Nationalism is a good thing to cultivate. It is too much neglected. Sporadic incidents bring it out of retirement, but what we need are universal customs that will nurture and draw forth response from the patriotic spark in every true American breast. I sincerely believe that the adoption of the anthem in our theatres will be a long step forward in this direction, besides giving the stamp of its nativity to our theatre.

Manager McVicker has been interviewed by a Chicago newspaper on the subject of play-piracy. He speaks of his own abortive effort to fight the evil twenty years ago as though that had been the first and the last attempt to bring it to public notice and root it out.

It is very evident that he has not read his *Mirror* with sufficient care and regularity during the last ten years, or he would not be ignorant of the warfare it has waged—and with many evidences of success—against the dramatic thieves.

Mr. McVicker agrees with this journal so far that he admits that "The necessity today for some relief is greater than ever before, and if anything like a united effort is made, an amendment to the present law, which will not bear harshly on the honest manager, but which will drive the pirate out of the profession, will be carried."

But the nature of the amendment proposed by Mr. McVicker differs from that which I believe I was the first to propose, and which met the approval of such a skillful lawyer as ex-Judge Dittenhoefer and such a wise legislator as the late Roscoe Conkling.

My plan was—and is—that play-piracy should be declared a felony, punishable both by a fine and imprisonment. In common with several others who have given the subject deep thought and close attention, I am certain that the wholesale theft of plays can be prevented in no other way.

A prominent actor and manager voiced my sentiments precisely when he said the other day: "Jail every thief who steals a play just as you would the sneak who picks a pocket. That is what they do in England and in every civilized country on the face of the globe, except the United States. Piracy is in no degree more respectable than burglary, nor should it be treated with any more consideration."

Mr. McVicker states his objections to the amendment to the Copyright Law, which I

hope will be passed by Congress some day, after the managers, authors and others most concerned have shown enough interest in the matter to unite and urge such action, on the ground that he does not think "it is a part of the genius of our political system to enlarge the catalogue of criminal offences."

I beg to take exception to this statement here and now. It is certainly not the genius of our political system to permit robbery to go unpunished, to expose a class of citizens to pillage and outrage without adequate redress, or to maintain a spectacle of brazen dishonesty which must necessarily be demoralizing and degenerating in its effects upon the community.

The law is supposed to provide a remedy for every wrong and a penalty for the commission of every crime. Here we have an unmistakable wrong that is practically without a remedy, and a species of crime that is neither recognized as such nor positively prohibited.

When the catalogue of crimes to which Mr. McVicker refers was formulated, the crime of play-piracy did not exist. If it was the policy of this government to close that catalogue without reference to the development of new forms of crime, it might have decreed with a show of reason as impressive as Mr. McVicker makes, that we had enough criminal laws and no more should be made.

The venerable Chicago manager seems to forget that the people's representatives of today have superseded the representatives of yesterday, just as those of to-morrow will supersede these of to-day. This is a simple yet vital principle of popular government which he would do well to study and digest before he expresses learned opinions on the "genius of our political system."

The mercurial dramatic man of the Toledo *Commercial* admires the picture at the head of this column, but he does not like the contents of the column itself. He used to, but that was prior to last week, when I reprinted one of his own paragraphs (duly credited). But if he will let his charitable instincts prevail and generously forgive the sin, I assure him that it shall never occur again.

The death of Edward Greenwall last Saturday, under sad circumstances, was a severe blow to his father, whose devotion to the son was remarkable.

Some weeks ago *THE MIRROR* published an account of young Greenwall's insanity, which was vigorously denied at the time by Greenwall senior. The manner of his death gave melancholy confirmation of the fact of his mental disorder.

Manager Greenwall has my sincere sympathy in his affliction.

A TALK WITH RUDOLPH ARONSON.

Strains of the new opera, *La Mexicana*, floated in through the open door of Rudolph Aronson's office in the Casino the other morning as that manager told a *Mirror* representative all about the opera and its coming production.

"As you see," he said, "we are as busy as bees upon Chassaing's new work, which we intend producing here after the run of *The Grand Duchess*, most probably some time during the summer." Marie Halton will make her re-appearance here in the principal soubrette role, which compares favorably with the title part in *Carmen*. During her recent visit abroad she studied the part with Chassaing and I expect great things of her in it.

"The scenery for the opera is now being painted by Matt Morgan and J. H. Young. The first act shows a market place and street in Brazil, the second a mountain gorge, and the third the interior of a fortress. The costumes, as can be readily seen from the *locale*, will be extremely picturesque. They will be designed by Beach of London, while the dresses for the lady principals will be by Felix of Paris, and will all be made by the Casino wardrobe mistress, Madame Loe and her assistants. The music of the opera is in Chassaing's best vein, and is even lighter and brighter than that of *Nadja*, or *Falka*, by the same composer. The book has been adapted and translated from *Lecocq* by Max Pemberton an English writer, and Edgar Smith.

"The roof garden of the Casino this year has been taken in charge, so far as the plants are concerned, by the well-known florist, Ammann, and the exhibition of rare plants will be such as has never been seen before. Some of the plants to be placed on the roof are worth \$1,000 apiece, while the total value of the collection will easily reach \$25,000 or \$30,000. The Royal Hungarian Orchestra, which will arrive here during next week, will be stationed on the East end of the roof, so that the music can be heard during the entire evening, beginning at 7.30, without interfering with the performance below, thus affording patrons two entertainments in one at the nominal admission of fifty cents. I have received from Vienna and Paris sixty-five of the latest compositions of the lighter music composers, such as Strauss, Audran, Planquette, Suppe, Fehrbach, Waldteufel

and others, and they will be presented for the first time in our open-air concerts. As usual, M. Dorval, of the *Café Savarin*, will have charge of the refreshment department."

"What is the reason for the *Morning Journal's* onslaught on you, the Casino and the roof garden?" asked the reporter.

"A very simple one. I took the Casino advertisement out of the paper for good reasons. After Mr. Freeman's dismissal, articles derogatory to the artists and the people of the Casino began to appear, and I took the advertisement out. Then I paid a visit to Editor Clark of the paper and informed him that unless the dramatic writer was dismissed from the paper we would not put the advertisement back.

"Mr. Clarke said that if an advertisement equal in length to that put in the *Herald* were inserted in the *Journal* the abuse would be stopped. I refused to consent unless the dramatic man was discharged and so the matter stands now. They can do all the blackguarding they like. It does not affect the theatre or myself one particle."

CORA TANNER'S SEASON.

George W. Sammis, acting manager for Colonel Sinn's Fascination company, which closed its season last Saturday, states that the star and her management have no cause to complain of their season on the road.

"The season was good and bad in spots," said Mr. Sammis to a *Mirror* reporter, "but, as it made a good general average. Colonel and Walter Sinn, the managers, are very well satisfied. Regarding next season, as you are probably aware, Colonel Sinn some time ago contracted to produce an entirely new play, and for that reason *Fascination* will be temporarily laid aside. The new play will be produced at the Fifth Avenue Theatre, in August. All of the principal cities will be visited, and a tour made to the Pacific Coast and back, which will extend the season until August next—a full year. The company has all been engaged, and is a very strong one, indeed. Harry Warner, now with Daniel Frohman's E. H. Sothern company, has been engaged to go ahead.

"Colonel Sinn has also arranged for the production of Wilson Barrett's romantic drama, *Good Old Times*, in this city soon after its production at the Boston Theatre, August 25. The engagement in Boston is for three weeks, after which the piece will come to the Fourteenth Street Theatre, this city, for a run. Colonel Sinn owns all the rights to *Good Old Times* for this country. The route of this play is completed, and is a very good one. In all probability, the Colonel will send the piece to California in May next. The company is all engaged, and is a very large one. There are twenty-six speaking parts, and as most of the roles are very strong, an unusually powerful organization is an absolute necessity. The play made a success in London, and the Colonel expects that it will become popular here. In addition to the regular company, a force of thirty extra people will be required.

"The scenery for *Good Old Times* is now being finished at Colonel Sinn's Park Theatre, in Brooklyn, and will be very elaborate. I have signed with Colonel Sinn for a third season, and will go with *Good Old Times*."

FERNCLIFF IN LITIGATION.

It is a question whether Ferncliff will go on the road next season, as the play is now in the courts. Two weeks ago C. B. Barker, the financial backer and partner of William Haworth, the author of the play, began a suit against Mr. Haworth, asking for a dissolution of the partnership and calling for a sale of the assets on the ground that the firm was insolvent.

According to Mr. Haworth, who visited his partner's lawyer, William E. Badger, of No. 178 Broadway, the following rather humorous conversation took place:

Mr. B.—"My client wants to buy the play."

Mr. H.—"I thought he was insolvent. Doesn't he say that in the suit? Anyhow, from whom will he buy it?"

Mr. B.—"From himself."

Mr. H.—"Indeed, where am I in this?"

Mr. B.—"You are not in it."

Mr. Haworth has retained the firm of Gildersleeve, Palmer & Boothby of this city as his lawyers, and they will serve his answer in the suit next Friday. Mr. Haworth claims that it is a simple case of freeze-out. Mr. Barker, he says, entered the partnership last December, understanding that he was to contribute all necessary moneys while he (Mr. Haworth) was simply to furnish the play. The season closed on the 12th inst. Mr. Haworth says that he has carried out and intends to carry out his agreement to the letter, whereas Mr. Barker has broken his contract in a number of ways.

Mr. Haworth is now at work on two new plays, both of which, like *Ferncliff*, are based on incidents of the civil war. They are entitled *The Substitute* and *Drafted*.

PERSONAL.

MEASOR.—Adela Measor, the wife of John C. Buckstone, arrived from England last week, and is to make her re-appearance in New York at the Madison Square Theatre on May 3 with Richard Mansfield's company as Rosa Guerin in *A Parisian Romance*. She is also to appear in *Beau Brummell*, the play that is to succeed *A Parisian Romance*. Many New York theatregoers will remember Adela Measor as a favorite member of the Wallack stock company, who was highly commended for her cleverness in *The Parvenu*, *Road to Ruin*, *Lady Claire*, *Diplomacy*, *Victor Durand* and other plays. During the past year she has filled a profitable engagement in England, but the natural desire not to be parted from her husband has induced her to return to this country.

BURRIDGE.—Walter Burrige is not well, and he has been obliged to relinquish his contract to paint a scene for Francis Wilson. Mr. Burrige will spend a month at Cohasset recuperating.

EVANS.—Lizzie Evans, who is to open the new Opera House at Mt. Sterling, Ky., this week, will close her season in Hoboken, N. J., on May 24.

BINDLEY.—Florence Bindley has been engaged by Elmer E. Vance to play the soubrette part in *The Limited Mail* next season.

LEACH.—John C. Leach, who has been acting *Sing High* in *The Pearl of Pekin* for the past three seasons, will close his contract with that organization on May 10.

DOWNING.—Robert Downing was so successful in his recent engagement in *The Gladiator* at the Haymarket Theatre, Chicago, that he was booked to return to that city for a two-weeks' stay at the Columbia. During this engagement, which was opened last Sunday, Mr. Downing will appear in *The Gladiator* and several other pieces of his popular repertoire.

PATTI.—Mme. Patti sailed for Europe on the *Etruria* on Saturday. A large number of the members of the Italian Opera company also sailed on this steamship. Among the passengers were Mabel Stephenson, the child actress, and her mother.

WAINWRIGHT.—Marie Wainwright was ill and unable to appear at Harris' Theatre, St. Paul, on Saturday. She had been ailing all the week with neuralgia. This week she will close her season in Chicago. Julian Magnus, her manager, has secured Palmer's Theatre for her in September next, when she will produce a new historical drama.

SCOTT.—Cyril Scott left the Sweet Lavender company on Friday night at Elmira to join E. H. Sothern for the latter's California tour. He will play his old part in *Lord Chumley*, returning to this city in July.

CLARGES.—Verner Clarges closed his season with the Clara Morris company on Saturday last, and is at present at liberty. Mr. Clarges is a clever actor and has made a specialty of old men roles.

BARRY.—It is reported that Helen Barry will go on a starring tour next season.

CLEARY.—Edwin Cleary, the well known American actor, who has been absent from this country for many years, is now in London organizing an English opera company for South America. He has leased the National Theatre in Buenos Ayres and will present *The Mikado* in that city on August 1. Mr. Cleary will take forty artists with him, headed by Leonora Braham as prima donna.

MODJESKA.—Mme. Modjeska, it is reported, will go to Europe immediately upon the conclusion of her season with Edwin Booth, and will not return to this country until 1892.

RAYMOND.—Mrs. John T. Raymond is said to have purchased the right to produce *Aunt Jack* throughout this country next season from A. M. Palmer for \$7,500.

AKERSTROM.—Ullie Akerstrom, who pluckily resumed her tour after her recent illness, is reported to be seriously ill again. Miss Akerstrom is compelled to cancel all her engagements, including one at Niblo's Garden on May 12, and she will go at once to the Adirondacks.

MURTHA.—Manager Frank B. Murtha's twentieth anniversary as a theatrical manager, was celebrated with *celat* at the Windsor Theatre on last Friday evening. Over 200 members of the Steckler Association visited the theatre and presented Mr. Murtha with a set of engrossed resolutions. The attachés of the house presented the popular manager with a handsome gold-headed cane. After the performance Mr. Murtha was the guest of the Steckler Association at their hall, where a banquet was spread.

BENEFITS.—The Winter is over, and the voice of the benefit is heard in the land. Everybody who can beg, borrow or confiscate the needed funds for the use of a theatre for a "ben" is indulging in that luxury.

COULDOCK.—C. W. Couldock, the veteran actor, will join Joseph Jefferson and his party in their annual piscatorial expedition to Buzzards' Bay, near which Jefferson's new house will be finished in June. Mr. Couldock has finished his engagement with *The Great Metropolis*, and is at liberty for next season.

AT THE THEATRES.

FIFTH AVENUE.—A MIGHTY POWER.

General Nickrahoff.....George Osbourne
Colonel Jablowitz.....Henry Lee
Colonel Zagoroff.....James Edwards
Antonio Luovski.....Wilton Lockaye
Sir Moses Luovski.....Eud de Cordova
Julia.....Mary Hampton
Isabel.....Minnie Seligman

Frank Rothchild, Jr., has been heralded for some time past by certain newspaper friends as a "coming" American dramatist. His "coming" occurred at the Fifth Avenue Theatre, last Wednesday afternoon, when his play called *A Mighty Power* was produced before a friendly audience.

The drama deals largely with the persecution of the Jews in Russia. At the opening of the story, a Jew, Antonio Luovski, is arrested at the instigation of General Nickrahoff, being suspected of circulating revolutionary literature. He is about to be sent to Siberia when the dramatic *deus ex machina* pops up in a runaway team (behind the scenes) and Luovski's rescue of the General's wife is supposed to modify his sentence to simple banishment. Meantime, his father and mother are abused and murdered by a Russian mob incited to persecute the Jews by General Nickrahoff. The news of this outrage is brought to Luovski by his sister, Isabel, a character that was most powerfully enacted by Minnie Seligman, who proved herself possessed of real dramatic fire in this scene, which brings about the climax of the first act.

In the second act, we find that the tricky General, who had tried to send Luovski to Siberia, after all, has been outwitted. Luovski returns unexpectedly and forces the General, in the presence of Isabel, to state under his own signature that he himself incited the murderous uprising against the Jews. Before assistance arrives Isabel has smuggled the document out of the palace and sent it on its way to Benjamin Disraeli, Prime Minister of England, to prevent the General's appointment as Russian ambassador. In a fit of seditious revenge the General orders Isabel to be whipped in the public square, after witnessing which, her brother is to be at once transported to Siberia. The audience felt greatly relieved when the General succumbed to an apoplectic stroke, caused by his ungovernable fury at the end of the second act.

The third and fourth acts are of no particular consequence. Luovski nearly perishes on the road to Siberia, and Julia, the General's daughter, who is in love with him, arrives in time to save his life with a pardon from the Czar. The last act is, of course, devoted to setting matters right. Isabel is suspected of having forged the Czar's signature to her brother's pardon. With a great deal of rhetorical bombast about the firmness of lovely woman and what she can suffer if she makes up her mind to it, she pretends to be guilty in order to shield Julia and her brother. The agony is cut short by the timely arrival of the pair, and the play concludes by General Jablowitz, who has succeeded Nickrahoff in command, intimating in no uncertain tone that he intends to marry the Jewess, no matter what prejudices may exist against her race. Whoever introduced the comedy scenes of the chief cook deserves immediate electrocution—some accredit them to the author, while others say that they are due to Henry Lee.

Miss Seligman's excellent impersonation of Isabel has been referred to above, and of the rest of the cast Wilton Lockaye as Antonio Luovski and Henry Lee as Colonel Jablowitz were especially good.

MADISON SQUARE.—THE BLUE OFFICER.

Prince D'Oblonsky.....Henry Lee
Count Henslowitz.....Henry Lee
Count Jassy.....Clarence Handyside
Dr. Periskoff.....George Osbourne
Princess Glend.....Dorcas Madison
Widow Countess Jassy.....Selena Fetter
Isabel.....Genevieve Lytton
Countess Dorothea.....Rose Eyttinge

There could not have been a much more dismal successor to Aunt Jack than *The Blue Officer*, which was presented for the first time in this country at the Madison Square Theatre on Monday night. The bluesman was intended to describe the color of the officer's uniform and not the doleful quality of his spirits.

The author, Ary Ecklaw, whoever he or she may be, has taken a number of the secret Russian police, formerly known as the Third Section, as the titular character of the play. This character is only known in the *salons* of St. Petersburg as Prince D'Oblonsky, and it is not until the opening of the third act that he is presented in his true color.

The Prince has fallen desperately in love with the Countess Jassy. Nadia, a young girl who had hoped to become the Prince's wife, allows her intriguing aunt, Countess Delcroff, to smuggle papers containing important state secrets, into the apartments of the Countess Jassy. The Count and Countess Jassy are arrested and brought before the Prince, who allows his passion to get the better of his official duty, and offers the Countess her freedom if she will consent to become his paramour.

When the Prince finds that this proposition seems so terrible to the Countess that she endeavors to take poison, a change comes over

the spirit of his dream, especially when his superior officer arrives with the real criminal. The Countess Delcroff is sentenced to Siberia, and the Prince after apologizing to the Countess Jassy, makes his will in favor of Nadia, and then steps behind the scenes to blow his brains out. This climax was so absurd that the audience received it with open derision.

Henry Lee was effective as Prince D'Oblonsky and Clarence Handyside again proved himself a most capable actor in the role of Count Jassy. George Osbourne gave an excellent character sketch of Dr. Periskoff, and Henry Holland acted the part of Count Henslowitz with commendable dignity.

The best personation, however, was that of Rose Eyttinge as Countess Delcroff, and her acting evoked frequent applause. Selena Fetter was in her element as Countess Jassy, and Genevieve Lytton looked as handsome as ever, despite the drawback of a ridiculous costume. The rest of the cast were acceptable.

DALY'S THEATRE.—ROSINA VOKES.

Doctor Parke.....Ferdinand Gottschalk
Davy Wright.....Charles J. Bell
Graham Armytage.....Courtney Thorpe
Mrs. Armytage.....Eleanor Lane

Awakening, the one-act piece which was promised as something new in Rosina Vokes' change of bill at Daly's Theatre on Monday evening, is in one respect appropriately named—it awakens recollections of more than one almost forgotten friend. Neither the name of the author nor any indication of its origin figured on the programme, but the theme is a very old one and familiar to the theatregoer under a variety of titles.

Graham Armytage, who, while hunting, accidentally shot his little son, and the mental anguish this involuntary act causes, drives him to an insane asylum. After a confinement of four years his physicians decide to attempt a cure by bringing him home and surrounding him suddenly with his family. A room is darkened and he is put to sleep. At the awakening he casts his haggard eyes around him, hardly comprehending this as other than a dream. Yet, his child embraces him, the old familiar faces greet him, and finally he is led into the innocent deception that he has been ill several days. A few minutes later he finds a paper bearing the date of 1890—he knows he was taken ill in 1886. A reaction follows and once more his reason totters. His child, however, runs in and kisses him. Then he breaks down and those tears, so long waited for by his physician, flow at last. He is saved.

There is nothing that is especially pleasing in the play; very little that is probable. Such cases as that of Graham Armytage are met with on the stage more frequently than in real life, and even the exceptional ability of Courtney Thorpe will fail to make the principal character sympathetic to an audience. Still, the piece affords Mr. Thorpe an excellent opportunity for an exposition of emotional power. He doubtless exaggerated some of the passages, but in the main his performance was earnest and painstaking, and as an artistic effort deserved more encouragement than it received from a somewhat impatient audience.

The other features of the evening were Mrs. Charles Doremus' Circus Rider and S. Theys Smith's *My Lord in Livery*, in both of which amusing farces Rosina Vokes appeared and was warmly applauded.

WINDSOR.—HEARTS OF OAK.

Hearts of Oak is the attraction at the Windsor this week, and a large audience assembled on Monday evening to see James A. Hume and his charming wife, Katherine C. Hume, in their respective characters of Terry Dennison and Chrysal. The stars were supported by a good company, and the auditors, in consequence, were liberal in their applause.

GRAND.—KAJANKA.

A large audience attended the Grand Opera House on Monday night to see Kajanka. The meaningless string of pantomimic antiquities, mislabeled a spectacle, served the purpose of providing many clever acrobatic feats which pleased the upper tiers. Viewed in the light of a simple exhibition of tumbling the work of William Page, Charles W. Ravel and the Dornstetis was clever and spirited. The mounting was very ordinary.

THIRD AVENUE.—THE TWO JOHNS.

The Two Johns drew a good house to the Third Avenue Theatre on Monday night last. John Hart as Peter Johns and E. B. Fitz as Philip Johns filled their parts in an able manner, and really looked very much alike.

Harry McAvoy was very good as Horace Rowe and in several other characters he assumed. Kathryn Webster as Mrs. Rasher and Emma Rogers as Angela looked pretty and acted their parts well. Next week, *The Red Spider*.

NIBLO'S.—JIM THE PENMAN.

The revival of Jim the Penman, for a week at Niblo's, opened to a good house on Monday night. The work of the cast was uniformly excellent. Joseph Whiting as James Ralston

and Ellie Wilton as Nina received an enthusiastic call at the close of the third act. They received capital support from John Flood as Louis Percival, Francis Reinan as Baron Hartfield, Edwin Travers as Captain Redwood, Hardy Vernon as Lord Drelincourt, J. J. Fitzsimons as Jack Ralston and Lysander Thompson as Dr. Pettywise. Eveline Hardy was very acceptable as Agnes, and Nellie Whitney and Mrs. A. C. Casauran were effective in minor roles. Next week, *Imre Kiralfy's Around the World in Eighty Days*.

AT OTHER HOUSES.

The Charity Ball is to continue its run at the Lyceum until the middle of May.

The Senator will remain at the Star until a week from next Saturday.

The Henrietta is drawing crowded houses at Proctor's Twenty-third Street Theatre.

The Grand Duchess at the Casino is as merry and meritorious as ever.

The County Fair shows no diminution of popular favor at the Union Square.

The Rents-Santley Novelty-Burlesque is the attraction at Tony Pastor's this week. It is not up to the standard of the variety entertainment usually given at this house, and the less said about it, the better. Next week, Tony Pastor's Own Minstrels.

Carmencita, who has become the talk of the town, is drawing large audiences to Koster and Bial's Concert Hall.

Robert Mantell may be seen in *Mouhars* this week at the People's Theatre.

A PUPILS' MATINEE.

The sixth annual public performance of the American Academy of the Dramatic Arts took place at the Lyceum Theatre last Thursday afternoon. The opening piece, called *Indian Summer*, is a comedy in one act, translated from the French of Meilhac and Halevy by Benjamin F. Roeder. It was really not worth translating. A. Thomas Oberle was a trifle angular as Briquerville, and gave the Hibernian pronunciation *anyhow* to the word *anyhow*. He showed some talent for character acting. Percy West as Noel and Bertine Robinson as Madame La Breton were acceptable. Edith B. Totten was a captivating Adrienne, but she should strive to be a little more natural.

The concluding piece, *The Dowager*, was very well performed as a whole. Percy West was well adapted to the rôle of Lord Alfred Lindsay. Livingston Russell overacted the part of Sir Frederick Chasmore, and his voice and manner seemed somewhat effeminate at times. Howard Morgan looked like an animated mummy—let us hope it was owing to a bad make-up. His comedy work, however, as Edgar Beauchamp deserves great praise. Bertine Robinson as Lady Bloomer and Beanie Tyree as Margaret proved themselves possessed of histrionic talent as well as good looks, but the honors of the performance should be awarded to Edythe Chapman, who, herring an affected laugh, gave a brilliant impersonation of the title rôle. Mr. Charles Robinson acquitted himself creditably in a minor rôle.

The matinee showed the excellent training the pupils have received from Franklin H. Sargent and his associate instructors. There were many slips, however, in the matter of pronunciation, a branch of stage instruction that should not be neglected in an institution that claims to impart a thorough knowledge of the dramatic arts.

HOSPITAL DAY BENEFITS.

A series of performances are to be given on May 22 in this city for the joint benefit of the Babies' Wards of the New York Post Graduate Hospital and the Actors' Fund. These benefits will take place at the Metropolitan Opera House, Bijou Opera House, Palmer's Theatre, Madison Square Theatre, Lyceum Theatre, Broadway Theatre, Union Square Theatre and Daly's Theatre.

The plan, which was agreed to by the directors of the hospital and A. M. Palmer, in behalf of the Actors' Fund, was devised by A. B. de France, who is to personally direct these benefits. Mr. de France suggested to Mr. Palmer that as no hospital in New York made provisions for the care of invalid actors the Post Graduate Hospital was willing to place three beds in perpetuity at the disposal of invalid members of the Actors' Fund. He also suggested that a day be set apart every year for these benefit performances, and that it be designated as "Post Graduate Hospital and Actors' Fund Day." The plan was approved by the Trustees of the Actors' Fund, and a circular is to be sent to all who are likely to be interested in these entertainments.

The entire proceeds of the performances are to go to the hospital for the joint purpose of aiding the babies' wards and the maintenance of free beds for invalid actors. The committee have decided to send five tickets of admission with each circular. These tickets will be valid at any one of the theatres named above, and exchangeable at the box-office for a reserved seat on the payment of fifty cents. The patronesses of this joint charity include the names of many prominent society women. Mr. de France is to have the

assistance of Fitz Morris in working up these benefit performances.

THE HANDGLASS.

A MANAGER in the West writes to inquire if *Ten Nights in a Barroom* is a tank drama. The title is certainly misleading.

CHEZ L'ONCLE TOM is the name of a "new" play that rural managers will do well to avoid.

"It may be wise to state," says a victimized contemporary, "that the scene is laid in the Sunny South, and that the chief agonizer is a large and able-bodied Ethiopian with a highly polished ebony bald spot, whose vicissitudes while acting as personal property and collateral security, are the theme of the play."

"I WOULD undress rather than overdress a part," says Mrs. Kendal. "Simplicity is my style." Is Mrs. Kendal contemplating burlesque?

A COMIC OPERA *dansense* can no longer be regarded as having obtained the highest pinnacle of fame unless a life-size picture of her slipper has appeared amid the eczema of illustrations that overspread the Sunday papers.

MOOLEY, the cow in *The County Fair*, was taken ill a few evenings ago, and her understudy (from New Jersey) took the part on short notice. Several foreign mannerisms were noticed in her acting, but otherwise she scored a success.

AN E. C. that has evidently felt the effects of the last straw so celebrated in fable, breaks out as follows: "The inane, maudlin, sentimental drivel about Mrs. Kendal, which fills whole columns of the papers, is enough to cause an eruption of Popocatapetl. One sheet says: 'She walks along with a fine elastic gait (in fine elastic gaiters, no doubt), totally unmindful of the squalor that surrounds her.'"

A DOWN-EAST journal that prints low jokes on its first page says, anent the Danvray-Ward unpleasantness: "One of our Girls seems to have discovered that her husband is one of the boys."

LILLIAN LEWIS has given to a waiting world an article on "How to Prevent Wrinkles in Stockings." Now that this vital question is disposed of, will some as prominent actor kindly favor us with an essay on the equally important query, "How to Prevent Holes in Socks?"

EMMA JUCH got mad at an Indianapolis audience the other night, and stabbed one of the painted cupids on the curtain. The stage hands maintain a respectful distance now while the opera is on, fearing, no doubt, that she might possibly mistake them for painted cupids.

BARNUM'S moral ballet has come down upon New York like the wolf on the fold, and there is a corner in field glasses in a Wall Street oculist's.

PATTI has refused \$1,000 for an essay on the voice; but, no doubt, she could furnish some valuable information on how to write a syndicate article by merely signing one's name to it.

A RELIABLE exchange is authority for the statement that a topical song factory has been started in this city.

SAYS the Brooklyn *Citizen* "Annie Ward Tiffany has blossomed out as one of the stars of Irish comedy of the rough-and-ready sort. It pays better than weeping and sobbing and inquiring 'Where is me chee-ild?' or appearing fear-stricken at the property scowls of stage villains."

WHERE THE BLAME RESTS.

Boston Post.

Mrs. Minnie Maddern Fiske's outspoken condemnation, in a recent number of THE DRAMATIC MIRROR, of what she calls "Tricks of the Trade," is particularly refreshing in these days of cant and humbug in theatrical affairs. "It is a pity," she says, "that the actor may not offer his gifts as simply as do the poet and the painter." Possibly logic is not unknown in poetry and in painting, but it is certainly less unblushing than it is in the drama. Mrs. Fiske finds the manager, the reporter and the critic all in part responsible; but she is inclined to place upon the shoulders of the actor the greater share of blame. Certainly these blatant forms of advertising would not succeed if actors refused to lend themselves to them. Nor can the public be altogether absolved from the charge of encouraging such methods. "That the silly and trivial stuff," says Mrs. Fiske, "which is constantly being whipped into readable form by the interviewers of men and women of the stage is eagerly devoured by the intelligent readers of the daily journals, is no less astonishing than is the fact that even our noblest artists lend themselves, with obvious alacrity, as subjects of such stupidity." We wish that we could think this protest was likely to do some good; but the evil is a deep-seated one, and how it is to be eradicated is a question to which we can see no satisfactory answer.

THE NATIONAL ANTHEM.

TO BE PLAYED NIGHTLY AFTER THE PERFORMANCE IN THE NEW YORK THEATRES—THE MIRROR'S IDEA MEETS WITH HEARTY ACCEPTANCE—AN APPEAL TO THEATRE MANAGERS IN ALL PARTS OF THE UNITED STATES TO MAKE IT A UNIVERSAL CUSTOM.

"The Star Spangled Banner!"

Its stirring strains will resound on and after next Monday at the conclusion of the performances in the leading theatres of the metropolis, and probably in many theatres elsewhere.

Believing that the rendering of the national anthem nightly in American playhouses would be an excellent custom and one that would meet with the cooperation of managers and the approval of the public, THE MIRROR has entered upon the work of establishing it, beginning in New York City.

Representatives of this paper called upon the various managers and preferred THE MIRROR's request. It met with unanimous approval and consent.

At eighteen theatres "The Star Spangled Banner" will be played next Monday night.

Emissaries from THE MIRROR called upon the several New York managers on Monday and Tuesday and asked them to inaugurate the custom on Monday night. The following brief statements indicate their sentiments:

MANAGER RUDOLPH ARONSON, of the Casino: "I think the idea a grand one, and all of the managers should take hold of it. If the others start in, I am willing to do the same with pleasure. 'The Star Spangled Banner' should be the air."

MANAGER T. HENRY FRENCH, of the Grand Opera House: "I will consent, beginning next Monday night, to have 'The Star Spangled Banner' played at the conclusion of the performance."

MANAGER H. C. MINER, of the Fifth Avenue Theatre and the People's: "I shall see the orchestra leader at once and give orders to follow in with the other managers. It is a good idea."

MANAGER CLARENCE FLEMING, of the Rosina Vokes' company, now playing at Daly's Theatre: "I agree with pleasure, and beginning with next Monday the orchestra at Daly's will play the audience out to the air of 'The Star Spangled Banner.'"

MANAGER FRANK W. SANGER, of the Broadway Theatre: "The American people have not many patriotic airs, but if one is selected, I am willing to have it played every evening as the audience leaves the theatre. For the coming engagement of the De Wolf Hopper company you will have to see the director of the orchestra of that organization." Herr Nowak was seen, but would not give his consent, as it is not customary for opera companies to either play an overture or a piece of music on leaving. Manager Sanger, on being seen again, said that he would have the air played regularly after the opera season was over.

MANAGER J. M. HILL, of the Standard and Union Square Theatres: "We shall play 'The Star Spangled Banner' at both our theatres beginning next Monday night."

MANAGER ALEXANDER COMSTOCK, of the Academy of Music and Niblo's Garden: "The Star Spangled Banner" will be played at both of Mr. Gilmore's houses, beginning next Monday, while the audience is leaving the house."

MANAGER HARRY SANDERSON, of Tony Pastor's Theatre: "It is a grand idea. I believe that 'The Star Spangled Banner'—the patriotic song of this country—should always have recognition wherever a number of Americans are assembled together. I enter into the agreement with pleasure."

MANAGER CHARLES BURNHAM, of the Star Theatre: "I will consent to the proposition with pleasure. Some years ago, though, I was quite surprised at the lack of patriotism shown here. At the Fifth Avenue Theatre the Mikado company sang 'The Star Spangled Banner' in chorus on the stage at the suggestion of one of the English members of the organization, and no notice whatever was taken of it."

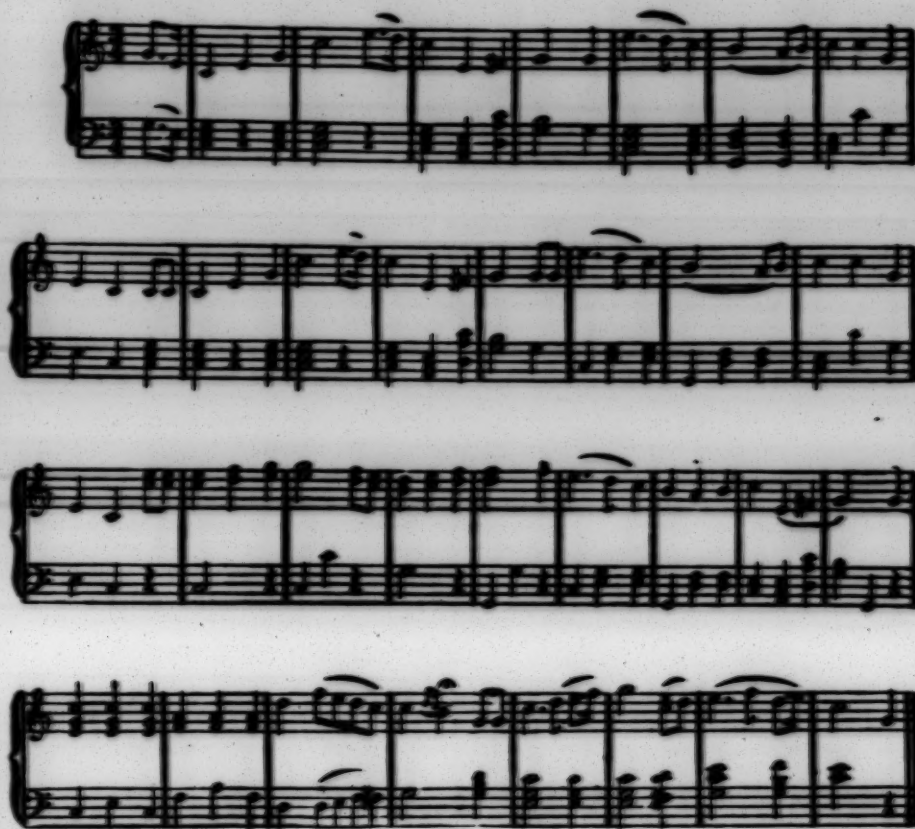
MANAGER FRANK MURTHA, of the Windsor Theatre: "I think it a very good idea and of course I am with you. It is not a new thing with me. I have been trying it for a year past, giving the audience both 'Hail Columbia' and 'The Star Spangled Banner.'"

MANAGER H. R. JACOBS, of the Third Avenue Theatre: "Beginning next Monday we will play 'The Star Spangled Banner' nightly as the audience leaves the theatre."

MANAGER TURNER, of the Twenty-third Street Theatre: "We will play 'The Star Spangled Banner' beginning next Monday night."

MANAGER DUNLEVY, of the New Park Theatre could not be seen. The season at

THE STAR SPANGLED BANNER.



To Theatre Managers Throughout the United States:

Join in the establishing of a beautiful and patriotic custom!

Instruct your musical directors to play the National Anthem nightly at the conclusion of the performance!

It will be adopted at all the principal New York theatres on and after next Monday evening, the 5th of May, and it should be universal!

Send your names to THE MIRROR to be added to the published list next week:

PALMER'S THEATRE, A. M. PALMER, MANAGER
UNION SQUARE THEATRE, J. M. HILL, MANAGER.
LYCEUM THEATRE, DANIEL FROHMAN, MANAGER.
FIFTH AVENUE THEATRE, HENRY C. MINER, MANAGER.
GRAND OPERA HOUSE, T. HENRY FRENCH, MANAGER.
STAR THEATRE, CHARLES BURNHAM, MANAGER.
NIBLO'S GARDEN, E. G. GILMORE, MANAGER.
DALY'S THEATRE, CECIL CLAY (FOR MISS VOKES).
CASINO, RUDOLPH ARONSON, MANAGER.
MADISON SQUARE THEATRE, A. M. PALMER, MANAGER.
TONY PASTOR'S THEATRE, TONY PASTOR, MANAGER.
PEOPLE'S THEATRE, HENRY C. MINER, MANAGER.
WINDSOR THEATRE, F. B. MURTHA, MANAGER.
STANDARD THEATRE, J. M. HILL, MANAGER.
ACADEMY OF MUSIC, GILMORE & TOMPKINS, MANAGERS.
THIRD AVENUE THEATRE, H. R. JACOBS, MANAGER.
PROCTOR'S 23d ST. THEATRE, PROCTOR & TURNER, MANAGERS.

that house will probably close with Dan Sully's engagement on Saturday night.

MANAGER J. W. ROSENQUEST, of the Bijou and Fourteenth Street Theatres, was out of town.

The following dispatch was sent to Manager A. M. Palmer on Monday evening:

To A. M. Palmer, Tremont Theatre, Boston:
THE MIRROR is asking the New York managers to play the national anthem nightly at the conclusion of performance, beginning Monday next. Will you consent for Palmer's and the Madison Square?

HARRISON GREY FISKE.

To this inquiry the following response was received on Tuesday morning:

To Harrison Grey Fiske, Editor Dramatic Mirror:
Think it a happy thought and will gladly act upon it.

A. M. PALMER.

Mr. Palmer's compliance, although confidently expected—since he is always ready to adopt an idea that commends itself to his sound judgment—is none the less gratifying.

A letter of request to Manager Daniel Frohman elicited the following reply:

LYCEUM THEATRE,
New York, April 24, 1890.

Dear Mr. Fiske:
I am not able to say yet that I approve the plan, but I shall be happy to have the air played next week at the close of the performance if it will serve you. THE MIRROR deserves it!

Very truly,
DANIEL FROHMAN.

We thoroughly appreciate Mr. Frohman's compliment to THE MIRROR, although his cooperation was not asked on personal grounds. However, we feel confident that the trial he kindly promises will prove such a satisfactory matter to the public that his conservatism will melt and the playing of the national air will become thereafter an honored custom at the Lyceum.

Mr. W. B. Gross, who was the first manager to advocate the idea and who is taking a strong personal interest in it, saw Managers Knowles and Morris of the Amphion Theatre and Grand Opera House, Brooklyn, yesterday and secured their cooperation. At both houses "The Star Spangled Banner" will be played on and after Monday next. Mr. Gross states that he intends calling upon the other man-

agers over the Bridge, and he hopes to obtain the consent of all.

A SAD RAILROAD DISASTER.

A frightful accident occurred at 3 o'clock on Monday morning last to the vestibule train carrying the Pearl of Pekin company from Cincinnati to Baltimore. The vestibule train was due at Staunton, Va., at 1 o'clock, and was two hours late. While descending a heavy grade, about a mile west of Staunton, an accident happened to the brakes and the engineer lost control of the train. About 3 o'clock the train dashed into the station at Staunton, the engine having the appearance of a sheet of fire. As the train reached the passenger station the rear sleeper careened, crashing into the platform and completely demolishing that structure. The rear sleeper then jumped the track and turned over on its side a few feet from the road, shattering the car to kindling wood. The Pearl of Pekin company was among the passengers in the rear sleeper. Miss Myrtle Knox was fearfully mangled and died before surgical aid arrived. The injured were: L. M. Sloman, of Cincinnati, slight contusions; Edith Miller, of New York, leg broken; Mrs. Edward Webb, leg bruised; Edward Stevens, shoulder sprained; Bertha Fisher, concussion of the spine, considered serious; Louis Harrison, slight scalp wound; Jane Durham, sprained ankle.

Miss Knox was formerly a telegraph operator in Kansas City. Her body was brought to an undertaker's to be embalmed.

The injured were taken to the Virginia Hotel, where they are being well cared for.

The Pearl of Pekin company is a large one, and with a number of understudies it was thought that the company would be able to keep its engagement in Baltimore this week. Manager Harris, of the Academy of Music, Baltimore, wired to have the company brought on to that city in a special train.

GOSSIP OF THE TOWN.

JOHN W. ALBAUGH has transferred his lease of the Holiday Street Theatre, Baltimore, which has four years more to run, to Messrs. Kernan, Rife and Houck. The first named is at present proprietor of the Monumental Theatre, Baltimore, and the Theatre Comique in Washington. Mr. Rife is his manager and Mr. Houck is a bill poster. Mr. Albaugh will now devote his attention exclusively to the Lyceum Theatre.

THE supporting company of Denman Thompson signed contracts last week to continue with him next season.

HENRY E. DIXEY in Iolanthe is to follow the run of The Gondoliers at the Globe Theatre, Boston. When Mr. Dixey's engagement closes, manager John Stetson intends to revise The Grand Duchess with Miss Palliser, formerly of D'Oyley Carte's company in the title role. Max Freeman will put on the opera.

THE McCaull Opera company closed its season in Boston on last Saturday night.

JOSEPH MURPHY will play his only engagement in New York this season at the Grand Opera House, opening on May 5 in Shaun Rhoe.

ARTHUR WALLACK has just finished a new and original melodrama, which will be probably produced next season. The play has one sensational scene that it is thought will create excitement.

PAULINE HALL is reported to be suffering from a severe cold in Philadelphia. She will not be able to play this week.

FIRE at Oswego, N. Y., on Sunday last, destroyed the Bulkley Opera House in that city.

THE body of Frank Richmond, the celebrated lecturer for Buffalo Bill's Wild West Show, who died in Spain in January was buried in Greenwood Cemetery in the plot of his adopted parents, Mr. and Mrs. Charles Gaylor, on last Sunday afternoon. The services were conducted by the Rev. A. J. Canfield of Brooklyn.

THE benefit to Joseph P. Reynolds, the acting manager of the Fifth Avenue Theatre, which took place at that house last Sunday night was most successful.

E. H. SOTHERN left this city on Sunday morning with his company for Oregon. He will make but one stop en route at Kansas City. His company has been reinforced for the trip by Kate Pattison-Selton, Maud Adams and Cyril Scott, who will take their original parts during the Summer tour. Mr. Sothern's season closes on July 1.

A PRACTICAL joker at a well-known but rather unreliable manager's office recently hung up a chisel in the room, on which he pasted the following notice: "Key to Manager Blank's box in the Safe Deposit company."

HARRY LENTY, who is engaged for the Zozo company for next season, is busily employed on an entirely new and original music store for the piece.

ROSABEL MORRISON is coming forward as one of the most promising of young American actresses. During the past two seasons she has filled the leading position in her father's company, playing Marguerite to his Mephisto. Her performance of this part called forth unstinted praise from the critics, to such an extent that a brilliant future is expected for her. She is beautiful, cultured and refined, and is a credit to her profession.

LEWIS MORRISON will positively resume his Faust tour next season.

A PAIR of JACKS is reported to have done exceedingly well throughout the season. Manager Will O. Wheeler writes that business has been excellent, and that local managers have been unanimous in calling for return bookings. The play is now on its way to the far West and a continuance of good profits is expected.

AT the benefit of Manager Gouge at the Criterion Theatre, Brooklyn, next Saturday evening a novel feature will be the installation of a flower stand in the foyer with a number of actresses as flower girls.

MRS. RACHEL MCAULEY will produce her version of Dumas' Francillon at the Madison Square Theatre on May 15.

GEORGE WOODTHORPE, a popular California actress, and Fred Cooper, her husband, are in town.

CARL A. HASWIN. C. Jay Williams, Dorothy Rosmore and Charles Klein have joined the Philadelphia Little Lord Fauntleroy company.

LILIAN HADLEY has been offered a re-engagement at the Boston Museum. She has, however, not yet decided about signing, offers more tempting having been made in other quarters.

GABRIELLE DU SAULD has closed her season at Washington in order to begin her preparations for the production of The Lion and the Lamb next season. Miss du Sauld has secured the exclusive rights for this amusing farce, which is being entirely re-written, and several new situations will be introduced. Miss du Sauld will probably open in Philadelphia early in September.

THE ACTRESSES' CORNER.

"SPIRIT."

If ever there was a weak-minded lot of people, we actor folk are that lot!

What is it? Are we cowardly? Are we afraid to say our soul is our own, or do we really doubt its being our own? Are we so full of "policy" that there is no room for self-respect, or are we so afraid of being hungry that we are willing to eat bread, the crust of which is insult?

Are we "good-natured," or mean-spirited? Weak, or wise?

True it is that a whole company may be bullied, insulted and ill-treated one after another by star or manager—may spend a hair-raising season of precarious misery, yet if, at the end of the season the star or manager gives us a dinner we all go. More than probably half the men will speechify, deliberately encouraging the star or manager, or else hedging, in an endeavor not to compromise themselves.

The women, doubtless, would do quite the same if they had to make speeches.

Do we really forgive so soon, or are we a lot of toadies?

A star may be such a tyrant that one by one his people leave him, each with a choice collection of insults from Mrs. Star, each under circumstances reflecting worse than no credit upon Mr. Star, and many of them badly out of pocket through the dishonorable policy of the management. They may leave breathing curses—loud, perhaps, but very very, deep down.

Yet, as a rule, if a reporter pops up, Mr. Actor or Miss Actress smooths it all over—not even maintaining complete silence. Oh! no! "Trouble" with Mr. Star is denied outright.

They may rave in private to friends, but when a friend says, "For the protection of the profession this fellow should be exposed," there is a hem and haw, and the fire is out.

What is the matter with us? Afraid of a reputation for being a "kicker" that may interfere with other engagements? Afraid we may say something "policy" will require us to eat later? What is it?

To be sure, if one of the company after leaving did get up an honest statement of the affair and send around to the other ex-people for their names to it—not a name could be secured, and if the statement was published, half the people would deny utterly so much of it as concerned them, or go further and say they never saw or heard any of it. Why?

Then there is the staunch old war horse who sticks to his bread and butter through thick and thin. He is still in the company and will swear that the star is an angel and quote his long stay as proof.

For that matter, show me any member of a company who, if her or his star turns saying before a reporter: "Mr. or Miss So-and-So will tell you how I treat my company," will not back down and hem and hedge, or else out with a bold statement that the star is and always has been a saint to his people.

This, although Mr. or Miss So-and-So may have been led a life of it and seen all the others treated the same way.

We all know how the men in the average company evaporate when the star is swearing so at a woman that no man should stand by and hear it.

They won't stand by, bless them! and they don't stand by; they go out and take a drink, and tell each other what they would have done if they had stayed a moment longer.

Oh, I am not talking of cads and loafers. Those of us who have had an average experience have seen actors do this, for whose courage and manliness as men we have had respect.

What is it! What takes the spirit out of us?

What is a star anyhow that he should not be required to be a decent human being and something like a gentleman?

What right does the money he pays for services give him over our souls and bodies and lives and religion?

I have been bullied and blustered at on the stage till I felt my self-respect in rage—and I took it! Worse still, I have got so used to being ordered around like a whipped child on the stage that off the stage I have caught myself submitting to being called to order and boldered at by the same chap.

What is the overpowering might of a star?

Even brawny stage hands cringe under it.

"If he ever gives me any of his blank back talk I'll smash him to pieces," says a big scene breaker to a knot of men. You really think he will. There is a thunder at your elbow. The men scatter in cowed silence. The star has just roared that he won't permit talking about the wings.

A fine, big, broad-chested fellow comes into the company and takes from a narrow five-foot star bullying he would have licked his master for years ago at school.

You hope he would murder any one who ridiculed and insulted him off the stage as the star does on. You like to think he would, but if so, why does he not act a little bit like a man at rehearsals?

If ever a man should break out on Broadway, as we have many of us seen a star break out at rehearsal, he would be handcuffed for mad, sued for libel, or knocked down for a cad.

On the stage we take it all, though. Why? Why? Why?

Heaven knows, I believe in loyalty to one's employer—but when that loyalty interferes with one's dignity and self-respect, in any business but acting, it seems to me we would quit.

If, as a class, we people of the stage sustained our dignity and self-respect as we should, would stars dare act as they often do?

Would a more or less young fellow dare rail at an actress old enough to be his mother—question her ability to act, teach her her business and discharge her for "impertinence" or blame her for being "too old" to jump around the stage? Would he dare do this even though a natural born cad, if he did not know the company would stand around and permit it?

Would he dare bully frightened girls till they sobbed with nervousness, suggest horse-whips and slave-drivers, etc., unless he were pretty jolly sure the men around were as big cowards as himself, and that they would see him do it?

Would stars dare walk through contracts, cut money, defy agreements, bound people and trap people into giving his excuse for turning them off and then do so, leaving them in San Francisco or Africa to get home as best they might, if he wasn't sure not one would have the spirit to call him to rights by law or to expose him?

Husbands stand by and see their wives roasted at and made fun of and bullied, and their distress is chiefly because they are afraid the little wife will be discharged, and that they will have to go, too.

Oh, yes! I have seen it; so have lots of you. Smooth your ruffled feathers! We can't be as proud of ourselves as we want to be when we think of all this.

What is the matter with us, anyhow?

I remember once, after a gloomy silence in my dressing-room, during which I had gone over mentally a scene enacted that day at rehearsal, I jumped up in a rage and shouted: "Why did I stand it? How could I?"

The old colored woman who was "dressing" me answered: "You ain't got no sperrit, honey, that's it."

I sometimes think, "we ain't none of us got no sperrit."

Pitch into that, do! Quote me brave actors who do what man should do when they see women insulted.

Tell me of fiery leading men who don't bluster about what they will do when the star talks so to them, and who do it when he does.

Tell me of women on the stage who, as women, exact the ordinary respect and consideration due their sex.

Tell me of companies or individuals who refuse social attention off the stage from the stars who behave like cads on the stage.

Give me an instance of an actor who hasn't backed down when his tyrannical star asked him before a reporter to tell what sort of a star Mr. Star proved himself to his people.

Oh! tell me all about him and how he did it, brave man!

Let me know of an instance where a company have not with one accord dropped away from the one member who was fighting the management; even though the whole lot knew the one member was fighting a fair fight for justice.

Quote me somebody who would not go back to any star no matter what a previous experience may have been—if only "an offer" big enough were made.

Oh, of course, we may and do excuse ourselves; that's human nature. At the same time, though, upon many an occasion our "independence" may have been the wonder and terror of the company. Yet in our heart we can remember many another time when we have felt our self-respect walked all over and when we haven't said a word. Am I not right?

POLLY.

CLAIMS THE DEAD HEART.

J. W. Shannon arrived from Europe the other day. When seen he talked unreservedly to an inquisitorial Minsos reporter concerning his mission to London:

"I have just come back from London," began Mr. Shannon. "I went over for James O'Neill to secure for him from Henry Irving the right to play the Royal Lyceum Theatre version of *The Dead Heart* in this country. I have succeeded beyond my greatest expectations, for Mr. Irving has given his permission without royalty. This right he has conferred as a compliment to Mr. O'Neill.

"There are other parties in this country who claim to have these rights. Mr. Love-day, Mr. Irving's business manager, assured me that I was the only person who had ever even applied for them. He was not even aware that the version had been published here.

"Mr. Irving's season closes on May 9. The time between that and Mr. O'Neill's produc-

tion of the play at Hooley's Theatre in Chicago was too short to permit of the importation of the Lyceum Theatre costumes and accessories which Mr. O'Neill has the refusal of.

"I am going to Chicago to arrange for the production at Hooley's Theatre, which takes place on May 25 for a run."

MANAGER MINER'S ENTERPRISES.

The Fifth Avenue Theatre, H. C. Miner's latest acquisition, will be one of the most sumptuously appointed houses in this city when the work of remodeling and decorating the interior is finished. A Minsos reporter entered the building and found Mr. Miner looking over the house.

"I can now speak definitely about my first season in this theatre," replied Mr. Miner in answer to the reporter's opening query. "On May 1 the work of entirely remodeling the interior of the house will begin. These alterations include horseshoeing the balcony and the gallery, putting in new mosaic boxes and introducing other improvements.

"All of the building work will be under the supervision of J. D. Allen, a Philadelphia architect, who designed the Chestnut and Broad Street Theatres in that city. Edison & Co. will wire the theatre throughout to supply 15,000 incandescent lights.

"The walls of the theatre will be decorated in an entirely new style. They will be of plaster work, in metallic relief, while a dado of rich mahogany will impart a warmth harmonizing with the general tones in peach, gold and ivory. All of this work will be done by Emmart and Quartley, of Baltimore. The house will be carpeted in Moquette, manufactured expressly by Sanford & Co., of Amsterdam, N. Y. Tripler & Co., of this city, will do the upholstering. They will drape the boxes in plush, salmon and gold to harmonize with the chairs which are to be in salmon. The chairs are to be made expressly for the house by Andrews & Co., and will be 2½ inches larger than any now in use in New York. The seats will be oval on the Sleepy Hollow plan, fitting the back comfortably, with cylinder arm-rests, and will be upholstered in plush.

"A great chandelier, made by I. P. Frink, of this city, will hang from the centre of the ceiling. It will have 250 electric lights, while there will also be a number of gas burners, which will probably never be needed. The new drop curtain is by Maeder and Schaefer, who are to paint all the scenery for the house. The subject of the curtain is "The Pompeian Dance." It is almost completed now. Come in and see it."

The reporter followed the manager back on the stage, and after some delay, the new curtain on which the painters were working in the paint loft, was slowly lowered to the stage. It is a fine specimen of the scenic artist's skill. The theme of the curtain is a well-known painting by Coyemans, the Belgian painter. The original hangs in the gallery of a wealthy Cincinnati connoisseur.

"The main entrance of the theatre on Broadway," continued Mr. Miner, "will be finished in the plastic work, having heavy relief, with a marble floor covered with rugs. The front will be finished in ivory cut in with solid gold, while the crystal prismatic front, by McElwee & Son, of this city, will be a surprise to theatregoers.

"Over the entrance, in colored crystals, will be the words 'H. C. Miner's Fifth Avenue Theatre.' There will be incandescent lights behind these crystals, so that the visitor will imagine that he is entering a cave glistening with stalactites. The Twenty-eighth Street entrance will be finished in cream, also cut in with gold.

"Although there has been fully \$23,000 worth of work already contracted for, and a few thousands more will surely be spent before the theatre opens, yet I do not consider the alterations a bad investment, as the greater part of the improvements can be taken out when my lease expires. There will actually be \$10,000 in the walls and the tearing out of the boxes, etc., but the balance, the chairs, the combination gas fixtures, the chandeliers, the carpets, curtains and scenery, all are movable with the exception of the carpets, which will, of course, be worn out by the time the lease has run out.

"I will manage the theatre myself. The regular season opens on August 25 with Cora Tanner in her new play, *One Error*, to run for a period of six weeks. Miss Tanner will be followed by the Kendals on October 13 for eight weeks. Margaret Mather, on Dec. 8, will be seen in her new production of *Joan of Arc*, which she has purchased from Sarah Bernhardt.

"The holiday dates are still open. For the weeks of Jan. 26 and Feb. 2, R. D. McLean and Marie Prescott will produce their dramatization of Rider Haggard's *Cleopatra*, and in the Spring, William Terriss is to produce a new play not yet finished. Mr. Terriss opens in September with Irving, and is on the lookout for me for new plays brought out in London. I shall star Mr. Terriss through this country next season.

"Now regarding the People's Theatre, all I

have to say is that this is the best season I ever had at that house. Since Aug. 19, when the house opened, I have not had a losing week. The *Still Alarm* and Mr. Barnes of New York played two weeks' engagements here, and they were so successful that I shall continue to play two and three weeks' engagements when I see the opportunity. My present season will close in the middle of June, and during the Summer I shall recarpet and redecorate the house. I am also figuring on taking out the entire gallery and balcony and raising them twelve or fourteen feet, so as to put in four more rows of seats and give better view to the audience. I am now getting in an engine and dynamo for more electric lights.

"My next season opens on Aug. 18, and up to May 2, 1891, I have but four weeks' open. Among the new attractions booked for the People's are *The Bottom of the Sea*, *Aunt Jack*, *One Error*, *The Middleman*, *Thatchers' Minstrels*, and '61 to '65.

GLEANINGS.

MARY BERRELL, of Margaret Mather's company, is to sail for Europe in June.

FRANK DUPRE is at work on a new version of Fogg's *Ferry* for Lizzie Evans.

WALTER B. WOODALL has been re-engaged by Daniel Frohman to play in *The Prince and the Pauper* next season.

BEATRICE INGRAM, who has recently been acting with Margaret Mather, rejoined Only a Farmer's Daughter company at Philadelphia last Monday.

MABEL LOVE, an English actress, has been engaged for Herrmann's Travesty company, which will open its season at Herrmann's Theatre in the Fall.

ALICE KING LIVINGSTON, of E. H. Sothern's company, will produce W. C. Hudson's dramatization of his novel, "Jack Gordon, Knight Errant," in Albany shortly.

THE two Arabs now performing at Koster and Bial's are reported to have written an Arabian drama which is to be produced at one of the uptown theatres in the Fall.

HAZEL SELDEN, who has been playing leading business this season in the company of Lillian Lewis, is to create the principal female comedy role in *The Vendetta* at its production on May 19 at the National Theatre, Philadelphia.

HAROLD RUSSELL has been re-engaged as leading man of Cora Tanner's company for next season, and is to play a prominent part in her new piece, *One Error*.

T. C. HOWARD, manager of the Edward P. Sullivan company, has been confined to his bed for the past two weeks with an attack of inflammatory rheumatism, which was brought on by exposure during the company's recent engagement in Baltimore.

JOHN M. TURNER's New York Concert company with a strong array of instrumental soloists is to appear at Jacques' Opera House, Waterbury, Conn., on May 8. The programme will also include a number of vocalists and humorists.

HENRY NAPIER has been engaged to play juvenile parts in E. P. Sullivan's company.

R. G. KNOWLES has found a congenial role in Judge Jack in *A Pair of Jacks*, and his comedy work is said to provoke a great deal of laughter at every performance.

THE regular season at Hammerstein's Harlem Opera House closes on Saturday night. On next Monday, Mr. Hammerstein will begin a Summer season of light opera, with the Conried Opera company in *The King's Fool*.

THE Waifs of New York, with Katie Emmett in the stellar role, is meeting with great success on the Pacific coast. At the Alcazar Theatre in San Francisco the houses were crowded nightly, and Manager Harry Williams has already booked for the return of the company to California next season.

THE changes made in *Guilty Without Crime* which was produced by Dore Davidson and Ramie Austen at the People's Theatre, seem to have proved of material benefit. The houses were large throughout the week, and the play and stars were warmly received.

A game of baseball between nines composed of employees of the Fourteenth Street Theatre and the Bijou, will take place at the Brotherhood Grounds, at One Hundred and Fifty-seventh Street and Eighth Avenue, tomorrow (Thursday) afternoon for the benefit of John Sloan, a stage hand, who has lost his eyesight. The object is a worthy one and a large audience will doubtless be present.

Mrs. SOL SMITH has been engaged for the production in this city next season of *Blue Jeans*.

THE entire furniture, fixtures, scenery and stage properties of the Brooklyn Theatre are to be sold at the end of the present season, when the building is to be torn down.

THOMAS GUINOVLE, a boy twelve years of age, died at his home in Brooklyn last Thursday from convulsions superinduced by fright brought on by a slight panic in the Gaiety Theatre on last Tuesday evening. Some of the scenery took fire, but was quickly extinguished. An inquest is to be held.

LONDON NEWS AND GOSSIP.

LONDON, April 18, 1890.

Dick Venables, the new four-act drama by Arthur Law, which has replaced *The Middleman* at the Shaftesbury, is an interesting, effective piece of work, well staged and better acted. It is not, however, at all likely to efface the record of its predecessor either artistically or financially. I hope I am wrong, but I cannot see much money in Dick Venables.

The author has committed the unpardonable sin of making his hero also his villain—and a thorough-paced villain at that. At the finish things are in such a tangle that there is no unravelment possible except by means of the villain-hero's death. Justice has to be done though the ceiling falls in, but so well-conducted British audience can wholly acquiesce in the "going over" of one to whom its sympathies have gone out, though the canons of art and morality alike demand his sacrifice.

This play was originally called *Jackman the Panther*, and as such was for some time under consideration by Beerbohm Tree for production at the Haymarket. Partly because Mr. Tree shied at the title, partly from the similarity of its main idea to that of the motive of Captain Swift, negotiations fell through, and the author took his play elsewhere and renewed it. From what I heard of the original plot I fancy he must have modified it also.

Dick Venables is a notorious and desperate member of "the Long Firm," who is expiating his crimes in penal servitude. In one of his desperate attempts to escape he was shot down. Helen, his wife, believes him dead, and under an assumed name comes to live at a pretty villa hard by his prison. Why she should do this is not quite clear, for Dick's memory is hateful to her. Captain Lankester—not the owner of the Shaftesbury Theatre, but a young soldier officer, who has just been appointed governor of Wildmoor Prison—proposes to Helen, extracts from her an admission that she loves him, and is to have her final answer to-morrow.

Meanwhile the tolling of a bell, the firing of a gun and other signals announce that a convict has escaped from Wildmoor. Helen and her lady friends disperse in alarm. The men circulate in search of information. Clear stage. Suddenly there comes, crawling on his belly down the sloping path which leads to Helen's villa, a man in convict garb. There is a noise as of pursuers, the convict hides, a warden rushes past the house. The convict, thinking all is clear, rises.

Another warder now appears, sees the fugitive and is about to raise the alarm. The convict springs upon him, stops his mouth with one hand, snatches his drawn cutlass with the other, and with a heavy blow fells him to the earth. Dick Venables, for of course he is the convict, hides himself in the house and presently makes himself known to the unhappy Helen, who henceforth has a very bad quarter of a hour, or to speak by the card—two hours and a quarter—that is to say, until the curtain falls.

How Helen has to pretend that her unwelcome visitor is her brother, Captain Kirby, newly come home from sea. How in this disguise Dick fools all and sundry, including Governor Lankester and myrmidons, and how finally the arrival of the real Kirby places him, metaphorically speaking, "in the soup," or as the late Charles Reade would have said, "blows the gaff," upon the whole business need not be told in detail. Even then Dick, who has front enough for a theatrical advance agent, would brazen the thing out and insist that he is the real Simon Pure and that the other fellow is an impostor.

Herein, also, he would be backed up by Helen, who though she loathes and detests him, is yet thoroughly imbued with those principles of wifely duty which are always so pre-eminently conspicuous upon the stage and so rarely in evidence off it. Put a *deus ex machina* turns up in the shape of one of Dick's old pals, who, believing that Dick has sold him, repays the obligation by betraying Dick to his pursuers. In Dick's endeavor to stab his betrayer he gets stabbed himself, and when he falls the curtain follows suit.

More or less comic relief is afforded to this somewhat sombre plot by the vagaries of an eccentric archdeacon affected with kleptomania, and the ceaseless efforts of the archdeacon's wife and daughter to keep their pillar of the church clean, tidy and unspotted before the world. Much ingenuity has been shown in the dovetailing of the various incidents of the story, and the finished acting of Mr. Willard as the convict lends temporarily a sort of glamor to the proceedings.

Alfred Bishop made as much out of the thievish archdeacon as could well be made,

but it is a pity to see so good an actor and so poor a part. E. W. Gordon gives an amusing character study of an addle-headed German doctor, mad on phrenology and the collection of precious stones. Olga Brandon's performance as the hapless Helen is intensely pathetic and truly artistic. The rest of the cast do not call for mention. There were many hisses mingled with the cheers of the first-nighters, but the ayes had it at the finish.

At the Comedy, where the relations are still strained between the present management (Duck for Wyndham) and the syndicate, there was last week produced *Domestic Economy*, described as by Burnand and Solomon. Although the playbill omits to state the fact, *Domestic Economy* is, as all attentive stage-students know, a farce written some forty years ago for the great Edward Wright, the favorite low (and often broad) comedian of the Adelphi of the period, and Mark Lemon, sometimes editor of *Punch*, was the author. All that Burnand has done is to drop in a set of songs—and very clever and comical songs they are—and to these Edward Solomon (who is not altogether unknown in America) has wedded some of his characteristically bright music.

The same farce-song-writing author and the same composer have also seized upon the old farce, *The Bengal Tiger* (in which the late Alfred Wigan and wife were wont to score heavily), and have arranged for this musical version to be done by Mrs. Langtry when she presently puts up *Esther Sandraz* at the St. James in place of *As You Like It*.

This Burnand-cum-Solomon method of concocting a piece is simple, doing away, as you will observe, with the necessity for any invention as to plot, story or construction, and I should not be surprised to see it become fashionable.

Charles J. Abud sailed for your city last Saturday, not the 5th, as the last *Mirror* to hand states. During his absence from the Gaiety his post is filled by H. A. Freeman of the Grand, at Islington, who was lately asked by George Edwards to cross to your city to keep an eye—or haply two—upon the Gaiety's American contingent.

Little Miss Dell Thompson of your country who was touring here with Arthur Roberts as Vivien in Richard Henry's *Lancelot the Lovely*, is giving a set of special recitations at St. James' Hall this afternoon. Among other things the droll Dell has promised to turn on her imitation of a Two-Days' Old Baby.

Willie Edouin, who had to rush off to Mentone a few weeks ago, by reason of the serious illness of his wife, Alice Atherton, is now back at the Strand playing the manager in *Our Flat*, the biggest streak of luck he has yet struck here. Alice is, I am glad to learn, getting on nicely. She has had a heavy bout of illness and anxiety lately.

Theatrical books by members of what many in this city now call *the* profession, are now becoming numerous. The latest out is "The Confessions of a Door Mat," a shilling serio-comic shocker of stage life, by Alfred C. Calmour, formerly a Lyceum player, but now a playwright of blank verse tendencies, whose chief effort in this connection was *The Amber Heart*, a fanciful comedy written for Ellen Terry. Another new book—also by a Lyceum man—Bram Stoker, to wit, is imminent. It is probably an Irish story, and is to be called *Snake's Pass*.

Mrs. Rancroft has perpetrated a play. It is based on an incident in her (and her husband's) "Recollections of the Stage," and is called *A Riverside Story*, and is to be produced in the course of a week or so.

Henry Arthur Jones' fine play, *The Middleman*, is being translated into French by the popular player, Pierre Berton, who will represent the characters originally sustained here by Willard. The *Middleman* has already been adapted into the double-Dutch language, you know.

Richard Henry has contracted with Messrs. Abud and Freeman (representing the International Managers' Association) to supply them a new burlesque on the subject of *Jane Shore*. Many novel effects are promised in this piece, which is due in the Fall.

Baritone Hayden Coffin, who was, I believe, born in your country, and who is now playing in *Marjorie*, at the Prince of Wales', is to give a swaggar gilt-edged concert at the Prince's Hall on the 30th.

William Yardley, who has been back in the native some three or four months, is to have a *Welcome Home* given him at the Lyric Club next Tuesday.

The Princess' people have again trotted

out the Theodora wheeze. They promise to produce the piece there (with Grace Hawthorne in the name-part) on or about May-Day.

As to the Princess' the often-adjourned, much-postponed, and needlessly advertised Gold Craze hissing case came on again yesterday when something was at last done. The Marquis de Leuille was committed for trial.

A new theatre to be called The Burlesque is promised in London next Fall. Somebody you and most Americans know well, but whose name I must not at present mention, is to be at the head of affairs.

There is also a plan on foot to transform the hitherto luckless and long-closed Albert Palace at Battersea Park-on-Thames into a French Exhibition.

I also find here that several of our native speculators are engaged in considering the notion of an American Empire Palace of Varieties after the fashion of our Empire in Leicester Square.

Our folks don't seem to cotton much to the nursery drama which is just now in favor with a certain school of managers both at home and abroad. Thanks to the success, and deserved, of Little Lord Fauntleroy—real and otherwise—we have in one short week had to set out two examples of plays written around infant-heroes and heroines. These were (1) *Nixie* by Mrs. Hodgson Burnett and Stephen Townsend, tried at Terry's on the afternoon of Monday week; (2) Mrs. Oscar Beringer's adaptation of Mark Twain's story, "The Prince and the Pauper," which was produced at the Gaiety last Saturday afternoon.

Now, if we must have nursery dramas, which has not yet been proved, I would rather sit out ten plays like *The Prince and the Pauper* than one like *Nixie*. And, in saying this, I by no means desire to express a high opinion of Mark Twain's late-t, because I have no high opinion thereof to express. But it is at least wholesome, and, moreover, it is refreshing to notice the way in which the New Sage of Hartford (Conn.) works himself up into occasional fury over the records of mediæval wrong doing which he has unearthed in his historical studies.

The latest outcome of these studies, "A Yankee at the Court of King Arthur," has been universally scowled at here. Nevertheless, it certainly has humor, whereas, especially as put on the stage, *The Prince and the Pauper* is dull. Humor is always a saving quality, and Samuel L. Clemens has plenty of it as all the world knows, but he hasn't put enough into the book, and the adaptrix hasn't seen fit to drop any into the play. Hence it is but a series of stage pictures, sandwiched with a succession of denunciations and rantings for little Vera Beringer, who, clever child though she be, is sorely o'ertaxed by them, and is, indeed, likely to imperil her youthful constitution thereby. The Gaiety show is splendidly cast, such excellent players as W. H. Vernon, T. H. Macklin, J. G. Taylor, Arthur Wood and Annie Irish, all working hard with more or less scanty material, while the infantine star has all the fat.

As to *Nixie*, what can I say of that? Nothing, save that its eight-year-old heroine has to circulate around, acting as a buffer between her foolish mother (who doesn't seem to want much temptation to break the good old Seventh Commandment) and the would-be seducer, and to ferret out generally all sorts of evidence of a divorce-court nature and to give off aphorisms several decades too old for her years. The only good things in *Nixie* are the acting of the child, Lucy Webber, who is indeed chockful of ability, and the clever impersonations given by Lewis Waller as the would-be betrayer, by Helen Forsyth as his temptible victim and by Julian Cross as the burglar—for you must know that the last act of *Nixie* is simply Editha's Burglar joined on—and badly joined at that.

I marvel that Mrs. Burnett should have descended to so inartistic a piece of work as this. The fact is that it now seems pretty Fanny's way—as it is that of many other successful folk just now—to do too much. This sort of thing to any one who is doing well is unpardonable. Happily, it generally brings with it failure by way of punishment.

This has been rather a trying week for matinees. On Tuesday afternoon at the Vaudeville, Tom Thorne put up *She Stoops to Conquer* and tried to play Tony Lumpkin therein. It was a sufficiently depressing experience. Nevertheless Mr. Thorne's Lumpkin is infinitely preferable to his Foppington and Winifred Emery's Miss Hardcastle was certainly charming. After all, it is something to get an original old comedy which has not been Buchanized. Mr. Thorne is so well satisfied with Tuesday's experience that to-

morrow night he will withdraw *Clarissa* and put on *She Stoops to Conquer*.

On Wednesday afternoon, Terriss and Jessie Millward burst forth with *The Lady of Lyons* at the Grand, and Wyndham put up *Two Roses* at the Criterion, with (of course) himself as Jack Wyatt, the juvenile lover.

Neither of these performances received overmuch attention from the critical brigade, seeing that on the same afternoon W. G. Wills' doleful play *Juana* was revived at the Opera Comique by Leonard Outram. Compressed into three acts, with the preparations for bricking-up Friar John omitted, the play was received with respectful attention. The beauty of its lines deserved indeed no less; but from a financial point of view I should say there is not enough money in it to pay the gas. Outram was earnest and painstaking as Friar John, and Outram's wife, Miss Frances Ivor, played splendidly as the luckless *Juana*. Miss Ivor has been Ellen Terry's understudy for some time and has caught much of that lady's manner and method. Old Sam Johnson played the gluttonous Friar Philip with unctuous humor.

It seems to be an accepted axiom that it never rains but it pours. This, doubtless, accounts for the fact that two new pieces were tried at yesterday's matinees. As I have not yet acquired the faculty of being in two places at once, I opted for the *Prince of Wales* (where Cerise and Co., a farcical comedy by Mr. Musgrave, author of *Our Flat*, was set down for trial) and turned on a trusted friend to give me points as to *The Linendraper*, alleged "serio-farcical comedy," which was being tried at the Comedy. Judged by results it seems that I chose the most entertaining goods for myself.

Cerise and Co. is a bright, cleverly written satire on the new field of labor lately discovered by impecunious members of our first families which hits off with equal cleverness certain peculiarities of some of your own citizens, who have, as the phrase goes, "struck it rich." Lady Kilkenny, attractive widow of an Irish earl, starts in business as Cerise and Co., fashionable milliners.

Penguin Vanderbone, American millionaire, whose weakness is for pretty, helpless women, and whose pet aversion is trade, falls in love with her as Lady K. Mrs. Vanderbone (his mother) and Virginia Sutcliff (his cousin) come to buy bonnets off Cerise and Co., and henceforth all sorts of complications ensue, but it is not until the third act that Vanderbone discovers who Cerise and Co. really is. As he is over head and ears in love however this don't matter any way. Virginia puts things right generally and pulls the strings the balance of the time, as is the habit with advanced young ladies of your nation. In the process she foils the machinations of an English country lord who is about as mean a cad as ever was made, and finally she pairs off with a poor but honest newspaper man—quite idyllically.

Myra Kemble (who came here a few months back with a good record from Australia) was scarcely suited as Lady Kilkenny. She is seen to more advantage in serious drama. Lottie Venne was the merriest and brightest little American heiress that could be imagined; but it was a libel to call the dialect spoken by her and her aunt (played by Emily Thorne) the American language. Here F. Kerr, as young Vanderbone, was solid and successful and full of dry humor withal. Since Lewis scored as the journalist, and Sylvia Grey (who is very anxious to have it thought that she can do something else besides kick up her heels) looked very nice as a young milliner.

Cerise and Co. was well received. Before it goes into an evening bill the last act will have to be overhauled.

The esteemed friend who did the other Thursday matinee for me, tells me that the play produced thereat, viz., *The Linendraper* (an alleged serio-farcical comedy by Messrs. J. R. Brown and F. Thornthwaite), was mostly undeserving of careful attention. What was good in it was deucedly old, especially the name-part, which was a mixture of all the parvenu and new rich jokes of the Old Red Sandstone period. Moreover, this serio-farcical compound contained, I am assured, an undercurrent of nastiness which, albeit, it seemed to hugely delight professional dead-heads in front could not but make the judicious grieve.

GAWAIN.

Compared with those who have to "act" Ibsen, the torture of those who have to "hear" him is as nothing. Beatrice Cameron, who has persevered so bravely as Nora in *The Doll's House* and who, while playing it quite recently in Chicago, fainted from utter exhaustion, has been compelled to desist and seek quiet and rest in the South of France.

THE ETHICS OF PIRACY.

The assertion, frequently made in these columns, that no reputable actor should knowingly join a pirate company, receives added force from the subjoined letter, which, though brutal in its candor, tersely describes the qualities of the pirates and the requirements an actor must meet who wants to join them. The letter was mailed by the pirate company in reply to an application from Mr. J. C. Beiton, who transmitted it to this office. It is as follows:

CHICAGO, April 26, 1896.

Mr. J. C. Beiton, New York City:
DEAR SIR.—Replying to yours of the 15th permit me to say that we are now in need of good people to fill vacancies in our company but we positively don't want to join anyone unless they fully understand who and what we are. We play pirated pieces and whoever joins us will risk their reputation (if they have any). We have none ourselves that can be hurt in the least and we want the same kind to join us. We pay good money (if they earn it) to people who are not afraid of the "press or pu'pit." Let us know what you can do and perhaps we can come to time.

Yours, etc., A. C. BUTTERS.

Can any manager in this country afford to book such self-confessed scoundrels as the management of the Josie Crocker Dramatic company declare themselves to be? To book such a company knowingly, would be not only a crime but an outrage against public decency.

Playwright Swartz, of Philadelphia, the author and owner of *Dad's Girl*, has sent the following acknowledgment of *The Mirror's* promptness in having relieved him from an unjust charge of plagiarism:

PHILADELPHIA, April 26, 1896.

To the Editor of the *Dramatic Mirror*:
SIR.—Let me thank you for my vindication as the author and owner of *Dad's Girl*. In my pursuit of play pirates in the wide and woolly West, I have discovered numerous instances in which the play has been used under other titles, and in which the title has been used to conceal the theft of other plays.

Yours respectfully, R. J. SWARTZ.

SUMPTUOUS BUSINESS OFFICES.

Charles Frohman moved into his handsome new suite of offices at 1137 Broadway yesterday (Tuesday). When entirely fitted up, as they will be in a few days, these offices will be the handsomest of their kind in the metropolis. W. H. Day, of the Lyceum Theatre, is the designer, and the place already gives evidence of his good taste. The walls are papered in the Louis Quinze style, the carpets are Brussels and Wilton, and the furniture is in oak of the sixteenth century that is all the rage at the present moment. The reception room is also in the Louis Quinze style of decoration, while the special private room has oak wainscoting, and the walls are in imported English paper. The offices are exclusively for the use of Charles Frohman, H. A. Rockwood and Al. Hayman, while a separate office is devoted to the booking department, and there is an office set apart for Rich and Harris.

MRS. POTTER IN AUSTRALIA.

Mrs. James Brown Potter and Kyrie Bellows' engagement has hardly opened auspiciously, in spite of interested reports to the contrary. The critics are treating them somewhat severely. The *Melbourne Bulletin*, for example, speaking of their first appearance in that city, says:

The first appearance of Mrs. Potter and Kyrie Bellows (two distinguished authority artists) occurred at Melbourne Princess' on Saturday. The presence of the local emblem of sanctimony, added to the fact that Mrs. Potter's country, "born by Worth, of Paris," gave a certain air of refined interest to this event, as far as the dress-circle and stalls were concerned. Above in the amphitheatre, where Worth (of Paris) is not a name to conjure with, public interest in Mrs. Potter took the form of exhortations to speak up, and vented itself in irreverent exclamations, "disgrace Worth, of Paris, and that excellent milliner, born there." Even K. Bellows provided on occasional snarl, although he also is a splendidly upholstered person who realises our dreams of an adult Little Lord Fauntleroy. When Mrs. Potter coughs, like a snuff-box, upon Bellows' knee, or falls violently against his heaving bosom, a roar of laughter, dispassionate and decided, disengages itself from sitting on the Grecian bench which is supposed to be her electric card. Bellows, indeed, is a fragile variety of blossom, so perhaps the boys were convulsed at the thought of Mrs. Potter breaking him. But even in its arrested development evidence of the possible sublimity of Mrs. Potter's stage-cuddle were not wanting. She is currently rumored to be in it, and never mind the boys. Mrs. Potter is likewise great on the faint, although Bellows, for the matter of that, can go down sideways with a sickening thud.

Another critic, probably inspired likewise by the first performance, drops into poetry as follows:

A stately ticking-out of arms,
A frequent faint, a feeble totter,
A voice which rather bores than charms
A handsome even—that's Mrs. Potter.
Though seeming less the more she' seen,
This compliment 'tis fair to pay her—
When Mrs. Potter plays Pauline
She is indeed a fair, less player.

A pair of legs in Vandyke pose,
A manner soft as melted butter,
A fragile form, a classic nose,
An altogether quite too utter—
That's just a sketch of Kyrie Bellows,
Pursued with not a little trouble,
Who found in him an actor new
To "blow" about his own bubble.

LETTERS TO THE EDITOR.

WHY TOMMY WAS DISCHARGED.

ALBANY, N. Y., April 26, 1896.

To the Editor of the *Dramatic Mirror*:
SIR.—In your last issue, an article appeared on "Tommy Russell's Troubles." It contains one or two inaccuracies which I should like to correct. Mrs. Russell says: "Tommy was discharged by a person who had no authority." He was given two week's notice of discharge by me, and to-day, that notice having expired, he is no longer a member of the company.
His notice was given, not as Mrs. Russell says, because I disliked him—on the contrary, we all like Tom—but because the interference with the business of the company by his parents became unbearable. Yours truly, H. R. LOWDALE,
Manager Fauntleroy Company No. 1.

THE AMATEUR STAGE.

COLUMBIA BOYS IN BURLESQUE.

All the Sherry debutantes and Murray Hill maidens were out in force on Wednesday night last, and wore their prettiest gowns and sweetest smiles to greet the Columbia College Dramatic Club, which presented the entirely original burlesque, *Lafayette*, or the Maid and the Marquis, written by George Austin Morrison, Jr.

The perfumed air of the Berkely Lyceum was all a-flutter with fans, and there was an expectant thrill throughout the audience that omened a warm welcome to the players. The Columbia boys are always interesting, but when they don blonde bangs, ballet skirts, and high-heeled shoes they are irresistible.

The burlesque, which abounds in clever sallies upon the fads and follies of the day, reflected credit upon its author. The rhymed dialogue is bright and witty, although the trail of the punster is over it all to such a marked extent that audible groans were heard at different times during the evening when some lurid pyrotechnic in this line was given to the audience with a hardened effrontery that would have done credit to the Seventh Regiment.

The justly celebrated ballet, led by the ethereal Mr. Oliver H. P. La Farge, broke out as usual upon the slightest provocation, and although the at times aggressively bony extremities of the gentlemanly coryphées were painfully reminiscent of a Kirovsky spectacle, the dancing was graceful, Mr. La Farge winning plaudits for his Carmencita imitations.

Mr. Harry Brundage Culver as the rollicking Duchess found favor with the spectators. Mr. Robert Livingstone Cutting, Jr., was highly amusing as Don Jose.

Mr. George Anderson made a bewitching *Summer Girl* and Mr. Robert Lee Morrell added another triumph to his record. A carefully coached phonograph lent interest to the evening's performance, but refused to respond to a spirited encore. Flowers were lavished upon the fair dancers, some excellent curve pitching and brilliant catching taking place between the ushers and the recipients who, in each case, threw their flowers to an unseen base behind the scenes. The prompter deserves a word of praise for his distinct enunciation.

If the waits between the acts had been more in proportion to the length of the Trouville bathing suits worn by the athletic Mormoneses in Act Two, a more even effect would have been attained.

A PERFORMANCE OF THE GONDOLIERS.

The Amateur Opera Association of Brooklyn gave their final performance for this season on Thursday evening last at the Academy of Music, when *The Gondoliers* was essayed with gratifying success.

An indulgent audience accorded liberal applause to the well-rendered numbers and pretty dances of the opera, and although at times the humor of the libretto seemed hardly comprehended by the performers—several good points being slurred in an inexcusable manner—the result as a whole was brilliant and satisfying.

Mr. T. Williams Macy's acting as the Duke was capital, and Mrs. Emma Henry Thomas sang *Gianetta* artistically, her rendering of "Woman's Heart and Hand" receiving several encores. Miss Greene and Mrs. Keith are each to be commended for excellent singing and Miss Clara Rowlee for her effective dancing in the *Cachucha*. The costumes were elegant.

LAS VEGAS AMATEURS IN OPERA.

The Las Vegas Opera company gave a very successful rendition of *The Little Tycoon* last week in that city, permission having been granted by the author. The cast included Messrs. D. T. Hoskins, N. J. O'Bryan, J. E. Coombs, Edward Gross, J. D. O'Bryan, Misses Josie Parsons, Blanche Rothgeb, Hattie Knickerbocker, and a chorus of thirty voices. The opera was produced under the management of John A. Hand, Jr., musical director, formerly of Chicago. The leading parts were well sustained, Blanche Rothgeb evincing marked talent, both in her singing and acting. The costuming was excellent and the stage settings reflected credit on Manager Charles Tanner, of the Tanner Opera House. The proceeds of two performances, \$735, were devoted to local institutions. Professor Hand will take the company to other cities in New Mexico.

INTERESTING AND INSTRUCTIVE.

Toledo Daily Commercial.

THE DRAMATIC MIRROR quarterly is anticipated with much interest. It will be issued in May and will contain all of the very interesting and instructive essays that have appeared each week in *The Mirror* up to date. It will be a clever volume, well worth preserving. People will read dramatic literature and these essays are especially good as they were written by established and popular writers.

CRUEL SATIRE.

Boston Beacon.

THE MIRROR says that Lester Wallack's grave has not even a stone to mark it. Perhaps an odd block may be left from the Grant tomb and the Washington arch which can be used by opulent and generous New York.

MATTERS OF FACT.

Robert Hilliard, who has made a decided hit as Mr. Barnes of New York in Mr. Gunter's successful play of that name, has been re-engaged for next season. The Mr. Barnes of New York company will close season May 10, opening next season July 21. In the meanwhile, during the Summer, Mr. Hilliard desires an engagement either in San Francisco or New York.

Frank R. Mills, who may be engaged for juvenile roles, will be at liberty after May 10.

The Arcade Opera House, Kankakee, Ill., is now under the management of Harry J. Sternberg, who intends to elevate the dramatic standard in that city. Mr. Sternberg is now booking first-class attractions only for next season.

A good dramatic company with band is wanted for Potter's Opera House, Bowling Green, Ky. This house is now booking for next season.

Manager J. L. Brasington of the Opera House, Camden, S. C., is now booking for next season.

William L. Beck, of Cleveland, Ohio, writes to order farces, comedies and dramas.

The Maitlons will tour next season with their own Eccentric and Unique Company.

The Sea King, Richard Stahl's latest romantic opera, is now the exclusive property of Wm. J. Gilmore, manager and sole proprietor of the Central Theatre, Philadelphia. The first production of this opera will take place on May 26 at the Chestnut Street Theatre, Philadelphia.

The Potter Opera House at Amsterdam, N. Y., is for sale or rent.

The Elmwood Opera House at South Framingham, Mass., is for rent.

William Blaisdell, the singing comedian, is engaged with the McCull Opera company for next season, but is at liberty for June and July.

J. A. Nunn, who made a decided hit last season as Doc Dufunny in *A Pair of Kids*, is at liberty and may be engaged for characters and old men.

The Barton Opera House, Fresno, California, a first-class modern theatre, will be opened about Sept. 15. The house is built of granite, free stone and pressed brick, on the ground floor, and is said to be one of the largest, handiest and most thoroughly equipped theatres on the Pacific coast. The seating capacity is 1,500, and the latest improved opera chairs are used. The stage is 42x75 feet; height to gridiron, 70 feet; proscenium opening 34x37 feet; main entrance, 25 feet. This theatre is furnished throughout with the latest improved apparatus for heating, cooling and lighting. Only first-class attractions will be booked at this house. All communications should be addressed to C. M. Pyke, Business Manager, Fresno.

Manager T. S. Kyle, of Kyle's Opera House, Gadsden, Ala., plays one good attraction each week, and is now booking open time.

Manager G. B. Bunnell, of the Hyperion Theatre, New Haven, Conn., wants good leading people in the line of comic opera.

Business Manager Henry Engel, of the Opera House, Bristol, Conn., wants an attraction for his benefit on or about May 14.

The historic Holliday Street Theatre, Baltimore, which has been so successfully managed for the past eleven years by John W. Albough, has passed into the hands of James L. Kernan, George W. Rife, and George H. Houck, who will conduct it under the firm name of Kernan, Rife and Houck. The house will undergo extensive improvements during the Summer, increasing the seating capacity to 2,000 people. It will open Sept. 1 as a first-class family theatre, at popular prices ranging from fifteen cents to \$1. Combinations that have already booked time with Mr. Albough for this house, and all other first-class attractions, should address Manager George W. Rife for open time and other particulars.

Edwin Arden will produce a new play entitled *Raglan's Way* at the Union Square Theatre on June 9.

Joseph Wheelock and Henry Aveling have been secured to support Adele Paya in her production of Henry Irving's version of *The Dead Heart* at the People's Theatre this city on May 19.

Miss Lamb, who makes a specialty of dramatic work, has facilities for typewriting plays on the shortest notice, at her establishment at 1193 Broadway, Room 33.

All communications regarding John W. Albough's New Lyceum Theatre, Baltimore, and Grand Opera House, Washington, D. C., should be addressed to the latter house.

HOW IT IS VIEWED.

AWFUL TO CONTEMPLATE.
Rochester Morning Herald.

THE DRAMATIC MIRROR has started a prize competition of an appalling nature. It prints a collection of 27 newspaper portraits of players and offers \$50 in cash to the competitor who first supplies correctly the name of the player each cut is supposed to represent. Four minor prizes are also offered. The possibilities of this contest are awful to contemplate. One startling sketch looks as if Pat Rooney had discovered a Richard III. costume somewhere in his wardrobe, put it on by mistake in the dark, and been caught by an unexpected combination of flash light and kodak before he could get out of it.

SIMPLY AWFUL.

Brooklyn Eagle.

THE DRAMATIC MIRROR had a funny thing last week. A page of portraits of stage people reproduced from some of the illustrated newspapers, and so simply awful that it is quite safe in offering a prize to the person who makes the closest guess as to who they are meant for.

TRULY ATROCIOUS.

Baltimore American.

THE MIRROR publishes a prize picture puzzle, which it calls "The Dramatic Chamber of Horrors," being a collection of "victims of pictorial atrocities by fadish newspaper artists," the five prizes, including a consolation prize, to be given for the solution of identities through the sole medium of these truly atrocious portraits.

A NEWSPAPER HITS BACK.

Brooklyn Citizen.

No class has been more persistently and outrageously libeled by the caricatures painted off for portraits in the newspapers than prominent members of the profession.—*Dramatic Mirror*.

And no class has striven more persistently to be outrageously libeled than the members of the profession. Some of them would risk jumping off a roof to get a puff.

OUR PRIZE PICTURE PUZZLE.

(Published last week.)

Great interest in our puzzle has been exhibited by the readers of *THE MIRROR*, and scores of guesses—many of them wide of the mark—have come to hand.

Several of the "portraits" are veritable posers and the contestants have rung the changes on them to a remarkable extent. The candidates for the consolation prize are becoming numerous.

Competitors must not send two names opposite one number on the same coupon. In such cases both names are sacrificed as the Puzzle Editor is unable to decide which one was the sender's preference.

Many amusing letters have reached us concerning the 27 "horrors," but we are unable to print them now for obvious reasons. They will appear in good time, together with a summary of the contest and the names of the winners. Surprising developments may then be looked for.

Remember, contestants can guess as many times as they like. A coupon will be provided in every copy of *THE MIRROR* during the progress of the match.

To avoid needless trouble and possible confusion, guessers will please be careful to address their communications to the Prize Puzzle Editor.

PRIZES.

1st Prize. To the competitor who first supplies the correct names to all the pictures, \$50 in cash.

2nd Prize. To the competitor who does not guess all, but who sends the largest number of correct guesses, a new set of *The Handy Volume Shakespeare* (12 volumes) bound in morocco, in a neat case.

3d Prize. To the competitor who sends the next largest number of correct guesses a year's subscription to *THE DRAMATIC MIRROR*, free.

4th Prize. To the competitor who comes fourth on the list a handsome copy of Lady Martin's celebrated work, "The Female Characters of Shakespeare."

5th (Consolation) Prize. To the honest competitor who sends the most guesses farthest from the truth, an original oil painting (size 5½x4½ feet) entitled "The Dying Thespian."

The contest will be subject to the following

CONDITIONS.

1. The guesses must be written on the coupon printed below, with the competitor's full name and address, cut out and mailed to the Prize Puzzle Editor, in care of this office. The coupon contains numbers that correspond with the numbers of the pictures in the puzzle.
2. Only guesses written on *THE MIRROR* coupons will be valid.
3. The contest will remain open until May 21. The names of the prize-winners will appear in the issue of the week following, together with the solution of the puzzle and the names of the newspapers in which the "portraits" originally appeared.
4. Coupons will be printed in each intervening number of *THE MIRROR*, and competitors can send guesses on as many separate coupons as they choose.

COUPON.

THE MIRROR'S PICTURE PUZZLE.

Competitor's name

Address

My guesses as to the subjects of the professional portraits printed in *THE MIRROR*, dated April 26, 1896, are as follows:

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PROFESSIONAL DOINGS.

A PROFESSIONAL matinee of Money Mad will be given at the Standard Theatre to-morrow (Thursday) afternoon.

W. W. RANDALL has taken James B. Dickson, the well-known manager, as a partner in his theatrical exchange.

J. K. EMMET is reported to be very ill, and has closed his season in consequence.

THE EDITOR played a very large week's business at Philadelphia last week. The company is rehearsing this week, and for the New York production of the play, Virginia Harrod, James L. Edwards, and Frank Land have been specially engaged.

MURRAY and MURPHY closed their season at Tyrone, Pa., last Saturday night. Next season they go out in a new play entitled Bells of Ireland.

THE Birmingham, Ala., Lodge No. 79, B. P. O. Elks, gave a very successful banquet and dinner on Thursday last. A large number of members and friends were in attendance.

HARLEY MERRY has just completed the entire scenery for An Irish Arab in which Bobby Gaylor is to star under the management of W. A. Brady. He is engaged in painting the scenery for the Kalfy Brothers' big production of Around the World in Eighty Days.

A TESTIMONIAL concert has been tendered to Julie De Ruyter to be given on Saturday evening May 10 at Scottish Rite Hall under the patronage of Mr. and Mrs. Grover Cleveland, Hon. Hugh J. Grant, Col. and Mrs. J. A. Cockerill, Mr. and Mrs. Chauncey M. Depew, Mr. and Mrs. E. B. Harper, Mr. Albert Weber and many other prominent people.

ROSINA VOKES will remain at Daly's Theatre for six weeks, the full length of her engagement, closing on May 24, and will sail for England in June for a short visit. A number of plays new to this city are in rehearsal, including The Corsican Legacy, which may be renamed, and a play by G. W. Godfrey, the author of My Milliner's Bill. Last Saturday in spite of the inclement weather, nearly \$2,000 were taken in at the two performances.

E. D. GRISWOLD, manager of the Opera House, Altoona, Pa., is in the city.

MAGGIE MITCHELL will close a phenomenally successful season on May 10 in St. Louis.

WINIFRED JOHNSON, the banjo expert, and Margery Thompson were recently added to the Pair of Jacks company.

SHERIDAN CORBYN writes that after an experimental season of eight weeks with the Queen of the Plains company he has closed a three years' contract with Kate Pursell. He intends to have other plays in the repertoire beside Queen of the Plains. After June 21 the company will start over the Northwestern route, and will subsequently play in the South.

WHEN The Charity Ball closes its season the middle of next month, the Lyceum Theatre will be rented for the production of William Gillette's version of The Private Secretary. That will occupy the stage for three or four weeks, and the house will then be closed until the beginning of Mr. Sothorn's season in August.

CHELSE PERUCHI, the Italian acrobatic caricaturist and comedian, will tour America next season with a well-known attraction.

DAVID STEELE opens at the Boston Theatre next Monday night in Silver Falls.

JOSEPH SPEARS, representing the New Memphis Theatre, is in town.

GREAT preparations are going on at the Academy of Music for the production on May 12 by the Duff Opera company of Pinocchio. There will be forty musicians in the orchestra and a chorus of ninety, and everything will be new, both scenery and costumes.

BEN TRAL has taken charge of the Actors' Fund benefit, to take place next Friday, by special request of Manager A. M. Palmer.

GRACE LANGLEY, of D'Oyley Carte's Opera company, who was the understudy here for the role of Casilda, did not leave with the company for England, and is open for an engagement.

G. HERBERT LEONARD, who ends his season with Rose Coghlan on May 17, will sail for England the latter part of the month, to remain abroad several weeks.

MANAGER C. R. GARDINER reports that the bookings for Tony Farrell and Jenny Leland in The Irish Corporal are at a premium. He has been compelled to extend the prospective season, therefore, several weeks to accommodate managers who desire to play the attraction.

Besides appearing at the benefit to the Press Club at the Casino on last Sunday night, Little Tuesday gave her cheque for \$50. The little one's own benefit is to take place at the Star Theatre on May 18. Little Tuesday was a great favorite with Mme. Patti, and on the occasion of the great diva's farewell appearance, presented the prima donna with a number of photographs of herself.

LITTLE LOUISE HAMILTON, who made a hit last Summer in Pinocchio will begin a starring tour May 1, playing short comedies and introducing several of her specialties, etc. She will be supported by May Wade Hamilton, Florence Merrill, and C. Hamilton, P. J. Meegan, J. Kingsbury, H. Forsman and E. E. Todd.

GEORGIE COOPER and Flossie Ethyl the two Little Lord Fauntleroy of T. H. French's company will recite this (Wednesday) afternoon at the Lenox Lyceum.

ELLA BENDA, who was with Lawrence Barrett, has been engaged for the Potter-Bellew company's English tour. She will sail the latter part of July, and remain in England one year.

NADAGE DOREN denies the story that her play of Natasqua is stolen property. She claims that the play is her own, and that no one else has any rights in it.

OWING to the defection of John A. Lane, there was no performance of The Stepping Stone at Palmer's Theatre on Monday evening. Illness was the reason alleged, although subsequent inquiries found Mr. Lane apparently in perfect health, playing cards in an adjacent club-room. Mr. Rosenfeld's company is having a somewhat chequered career.

NELLIE McHENRY left this city yesterday (Tuesday) for Chicago, to open in her new play, Lady Peggy, at the Haymarket Theatre on next Sunday night.

W. F. FALK has been engaged to go in advance of A Long Lane company during its California tour.

A. P. DUNLAP has sold to Professor Herrmann a sketch entitled The Soul Master, with which the performances at Herrmann's Theatre in this city will begin next season.

KLAW and ERLANGER have completed next season's routes for The Old Homestead, J. K. Emmet, Roland Reed, and Marie Wainwright.

MARGUERITE ST. JOHN, the young English actress, has been engaged by the Kalfy Brothers for the part of Nemea, in Around the World in Eighty Days, during its three weeks run at Niblo's.

DR. FRANK McDONALD, of Pittsburg, well-known to theatrical people, is staying at the Hoffman House.

E. D. PRICE sails to-day (Wednesday) on the Teutonic on a flying trip to London.

FRANK B. BLAIR and wife have resigned from the Bluebeard company.

MERVYN DALLAS closed his season with Richard Mansfield on Saturday night and sails to-day (Wednesday) on the Teutonic for London. During the months of August and September he plays with the Kendals in England, and then joins Mrs. Carter's company here. Ian Robertson is among the latest engagements Manager E. D. Price has made for his star's support.

T. M. KENDRICK is rehearsing the St. Leonard Dramatic Association of Brooklyn in The Private Secretary which they will produce at the Lee Avenue Academy of Music on May 12.

THE Shenandoah company arrived safe in San Francisco and opened at the California Theatre to the capacity of the house on Monday night. The cast is said to have made quite a hit. Herrmann's Vandevilles opened at the Baldwin the same evening to a big house.

H. R. JACOBS has offered a diamond medal to the musical director in the theatres on his circuit who will write the best waltz or gavotte dedicated to Corinne.

M. J. JORDAN has been engaged for Marie Hubert Frohman's company.

J. W. R. BINNS, the well-known English manager, will sail to-morrow (Thursday) for England on the State of Nevada. Before sailing Mr. Binns, who is an ardent admirer of America, purchased a large tract of land in Texas. He expects to return here in July. Besides being commissioned to buy certain English plays, Mr. Binns will probably produce an American play in London, secure a concert novelty for this country and make arrangements for a London season for Signor Liberati.

THE wife of Isaac B. Rich presented him with a son on the 11th inst.

MARCUS JACOBS has purchased the coursing greyhound "Maud S" from W. A. Hankinson, and intends adding it to his breeding kennel. Mr. Jacobs has splendidly appointed stock kennels at Berkeley, N. J.

LEW DOCKSTADER has made a hit with Primrose and West's Minstrels. Mr. Dockstader has been enthusiastically received everywhere. At the close of the season on May 17, Primrose and West will have large profits to divide.

MONEY MAD is reported by Manager J. M. Hill to be doing a remarkably large business at the Standard Theatre. The bridge scene creates a furore every evening.

EVANS and HOBY closed their season at Jamestown, N. Y., on Saturday night. Fraser and Gill are writing a new farce comedy for them, which they intend to produce during the early part of next season.

MR. BARNES OF NEW YORK opened at the Park Theatre, Brooklyn, on Monday night to over \$600.

THE season of A Royal Pass, which opened on August 12, will close on May 24. Manager Parker writes that his star, George C. Staley, has made money and reputation as well.

A TESTIMONIAL benefit was tendered to Lucia B. Griffin, the clever character impersonator, on Tuesday afternoon at Hardman Hall. The following artists took part: Clara Thropp, the Mundell Sisters, Annie Beere, Mrs. Ogden Crane, M. Louise Mundell and Belle Barclay.

THIS firm of H. Greenwall & Son will not be changed on account of the death of Edward Greenwall, and all contracts made in the name of the firm will hold good as heretofore.

DAN SULLY will close his season at the New Park Theatre on Saturday night. He will then go to his farm in the Catskills.

VERY large business is reported at the Twenty-third Street Theatre, where Stuart Robson in The Henrietta draws crowded houses. The managers of the house deny that the Fay Templeton Opera company play there, and declare that all negotiations have ended.

HAMILTON REVEL, of the Great Metropolitan company, left this city for London yesterday (Tuesday) on the Alaska to stage manage the London production of the play on June 2.

THE Press Club benefit took place at the Casino on Sunday night and was the most successful ever known, the total receipts being \$2,900, the largest amount ever taken at any one performance given at the Casino.

NOTES AND QUERIES.

CAN you inform me what year Marie Aimée first came to this country, and where she first appeared? FIRSTLIGHTER, New York City.

She came here in 1870, and made her American debut at the Grand Opera House, New York, on Dec. 21 of that year.

DID not H. H. Boyesen write a play that was produced at the Madison Square Theatre? If he did, what was it called? A. D. T., Dubuque, Iowa.

A play by Mr. Boyesen called The Alpine Roses was produced at the Madison Square Theatre on Jan. 31, 1884.

COULD you let me know the date of Charles R. Thorne, Jr.'s death? INQUIRER, Brooklyn, N. Y.

Feb. 10, 1883.

KINDLY inform me when Anna Dickinson made her first stage appearance, and in what play? H. T. JOHNSON, Philadelphia, Pa.

She made her dramatic debut at the Globe Theatre, Boston, appearing as Anne Boleyn in her own play called A Crown of Thorns.

Will you kindly inform me if Sarah Bernhardt ever played The Iron Master in this country?—J. P. JORDAN, New York City.

Sarah Bernhardt gave the first performance in French of Le Maître de Forges at the Star Theatre, New York, on March 18, 1887.

Will you kindly inform me whether the opera of Lakmé was ever produced in this country previously to its performance this season by the Patti company? E. L. M., New York City.

Lakmé was performed for the first time in America by the American Opera company, at the Academy of Music, New York City, on March 1, 1886.

I am a reader of THE MIRROR and a member of the dramatic profession. How old must I be to join the Order of Elks? What special requirements are necessary to belong to that order? E. F., Edina, Mo.

Secretary Arthur C. Moreland, 23 East Fourteenth Street, New York City, can give you all the requisite information.

Will you kindly inform me where I can get photographs of the interiors of the theatres of New York City? C. H. B., Boston, Mass.

Apply to E. and H. T. Anthony, 591 Broadway, New York City.

I have filed the title of my play in the office of the Librarian of Congress, and have received a copyright certificate. Now, does that protect the name and play until I finish the manuscript? If so, how long can I retain the manuscript before it must be sent to in to secure a valid copyright? W. W. EDEN, Kansas City, Mo.

Read Ex-Judge Dittenehofer's article on "How to Protect a Play," in THE DRAMATIC MIRROR of March 15, 1890.

Would you kindly inform me if the Arabian Nights, or Aladdin and the Wonderful Lamp, is now on the American stage, and if so, where are they now playing? E. D., Detroit, Mich.

The Arabian Nights company were recently playing at West.

A MANAGER'S PLAIN.

NEW YORK, April 28, 1890.

To the Editor of the Dramatic Mirror:—Sir.—As you say, it was a generous act for the Pennsylvania Railroad to take A. M. Palmer's company to Washington for the benefit of the Actors' Fund; but it would be in good taste for that self-same monopoly to extend a little of their generosity to managers, and not give it all to the actor.

The actors pay the Pennsylvania Road no money. The managers put thousands into its treasury every month.

Without exception, this corporation is the most unyielding and arbitrary of any in America. There is scarcely a railway company in the land that does not sell 1000-mile books to theatrical companies—the Pennsylvania is one of the rare exceptions. It will not sell rate tickets to parties of ten—many other companies do. While others are lenient with respect to charges on excess baggage, the Pennsylvania weighs and charges for every pound.

Where there is competition it will wink as well as the best; where there is not, it demands the last drop of blood.

Truly yours,
A TRAVELING MANAGER.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Abell, Floride	Garrick, Theo. E.	Montford, May
Anderson, Hattie	Grandin, Elmer	Norton, John W.
Ardon, Edward	Gray, Mrs. Myra	O'Neil, Ida
Aldrich, Louis	Giles, Robert B.	Palk, J. B.
Albright, Sydney	Gilman, Hugh	Palky, Annie
Adams, Justin	Gardner, C. A.	Paradise, Mrs.
Amos, Vic H.	Garrow, C. L.	Parish, Ed
Anderson, A. B.	Griest, Louis R.	Pawet, Tyrone
Alexander, Sarah	Gird, Mr.	Portman, Miss M.
Arthur, E.	Gould, Billy	Porter, W.
Bock, Frederic	Griffin, Lucia B.	Perkins, W. E.
Burt, Laura	Greenwood, Marie	Quinn, J. F.
Buchanan, Mrs. A. F.	Gardner, Ed	Reilly and Woods
Belmont, May	Hall, F. A.	Raggs, Katherine
Bach, N.	Hunt, Ella	Raban, Arthur
Bachus, Geo.	Haworth, Jos	Rice, Myron B.
Byron, Fred	Hastings, Florence	Rhea, Wile
Blair, Florence	Battle	Ridgely, Paul
Barry and Fay	Chase, M. G.	Ridgely, Jas. B.
Berstein, Jeff	Hamilton, Tom	Russell, Harold
Bowers, Mrs. D. P.	Harra, Charles	Rosa, Stella
Bland, I. E.	Hawley, F. W.	Rignold, Stanley
Barney, Ariel	Herbert, Jos	Rimmon, Lillie
Brannon, Phil	Hamilton, Nilly	Sanson, Bernice
Brown, Paul	Hempstead, F.	See, Edward
Baxter, F. H.	Hatch, Jesse	Smith, Mrs. Sol
Bainbridge, C. D.	Husted, H. E.	Scott, John P.
Beers, Newton	Holman, Chas. N.	Slavin, Bob
Bell, S. C.	Hine, Harry	Shea, Theo. E.
Cottell, Harry	Hanley, N. W.	Spencer, Alex
Campbell, Isabel	Jarvis, Flossie L.	Stuchwell, E. R.
Carr, Bert	Johns, Mr.	Swann, H. C.
Carleton, W. F.	June, George W.	Springer, Stephen
Cayan, Antonio	Julian, Fred	Sinclair, J. H.
Cottrell, Miss	Johnson, Alice	Sprague, D. J.
Corn, R. J.	King, Wm. H.	Stues, E. G.
Charles, Percy	Kernan, Frank J.	Shackford, Charles
Caldar, W.	Kerfe, Jas. F.	Smith, Frank
Chandler, Carrie	Kerridge, Bern	St. Quentin, Lizzie
Carr, H. A.	Kennedy, E. A.	Schley, W. H.
De Land, Mrs. A.	Kent, Charles	Stockton, Ella
Darling, E. J.	Kerwin, Wm.	Torriani, Carlo
Deshon, Frank	Kenne, Thos. W.	Towl, Geo
Dart, T. S.	Lorraine, Fred	Thompson, Charles
Drew, Sidney	Leslie, Irene	Tannhill, Jr. Frank
Durham, Sydney	Lamb, W. J.	Talbot, Lulu
Downing, Robert	Liverston, Bertha	Thompson, Capt. A.
Duffield, Harry	Last, Jere	Tally, F.
Dodson, Ben	Lynch, Mack	Turner, Carrie
Davenport, Fanny	Lytton, Genevieve	Varnay Jr., Edw. W.
Drew, Esther	Lyster, Anna M.	Vinton, Marion
Duchander, Lew	Lynch, Maggie	Vinson, Edward
Davis, Frank	Loftus, Marie, B.	Williams, Minnie
Dade, Chas.	Lawrock, Geo.	Wachman, Harry
Dowley, Harry	Morris, Andy	Wilkes, May
Dye, Sophie	Madden, Sallie	Winlock, Herbert
Ellsler, W. C.	Meredith, Harry	Wynne, Agnes
Erving, Gerrie	Murray, Miss N. P.	Wardell, Della
Eddy, Jennie	Murphy, Frank	Winston, Jennie
Elliot, W. T.	Miller Jr., Fred	White, Thos. R.
Fetter, Selma	Mills, E. E.	Wagner, Edwin
Fulford, Burt	Malone, John	Warner, Mrs. Rosie
Fiske, Edw.	Mason, E. R.	Ward, Frederick
Forman & Morton	McWade, Bob	West, W. H.
Georgie, Kate	Mann, Harry	White, Porter J.
Fawcett, Geo.	McDonald, Frank	Wilson, Fred P.
Fort, Samuel W.	Murphy, Jas.	West, Florence
	McCombs, London	Walker, Walter
	Multon, G. E.	Zimmerman, E. E.

COUGHS,
SORE THROAT

The highest medical authorities of the World prescribe and recommend the SODEN MINERAL PASTILLES for Coughs, Sore Throat, and all affections of the Throat, Chest and Lungs, and also for Consumption.

"I have used the Soden Mineral Pastilles and found them a most excellent remedy, which has always proved successful in my hands. I can honestly recommend their use."

Respectfully,
SAMUEL S. MORSE,
Professor of New York College.

DR. BELCHER HYDE, Assistant Medical Examiner in New York for the National and Union Mutual Life Insurance Co., used the Soden Mineral Pastilles with a patient suffering from an old troublesome cough, with very satisfactory results.

At all druggists at 25c. and 50c. a box.
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Soden Mineral Springs Co., L'd.
15 CEDAR STREET, NEW YORK.

1890 1891
HEARTBOUND

By HAROLD BUSHEA and JAMES KELLY.

A Drama Founded on Facts.

Pronounced by competent critics to be the strongest production of the age.

For OPEN TIME address

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Hotel Albert, New York.

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STAR THEATRE
BUFFALO, N. Y.

Handsome theatre in the city on ground floor. Lighted throughout by electricity, and furnished with all modern improvements. Stage, 45x75, opening 40 feet; seating capacity, 1,500, 900 on lower floor. Now booking time for season of 90-91. None but first-class attractions need apply.

IMPORTANT NOTICE.

In future this theatre will be under the management of the proprietor, E. MANUEL LEVI, who will spare no trouble or expense to make it the most attractive theatre in Buffalo. Open for negotiation with desirable summer attractions. For further particulars, address E. LEVI, Star Theatre, Buffalo, N. Y.

Wm. A. Brady's Enterprises—1890-91

BOBBY GAYLOR.
In a Magnificent Spectacular Production of
AN IRISH ARAB.
The Ever Popular
AFTER DARK.
Better and Stronger than Ever.
For Open Time address W. W. RANDALL, 1345 Broadway.

IN OTHER CITIES.

BOSTON.

Richard Mansfield is doing a better business at the Boston this week than he did last. The public seemed to think that it had had enough of his Richard III. during his last visit here, and very generally refrained from attending. On the other evenings, however, the attendance was good and the applause genuine. Edmund Kean, was set down for two performances, but for some season or other The Frenchman was substituted, and with A Parisian Romance and Jekyll and Hyde filled out the week. The postponement of Edmund Kean was probably due to a lack of time for rehearsal. The piece is an old one, although it has never been played here, I believe. It was in the repertoire of the late E. L. Davenport, and was suggested to Mr. Mansfield by Stage Manager Seymour, of the Tremont.

Fanny Davenport opened at the Park in La Tosca 28, supported by Melbourne McDowell.

The successful run of The Gondoliers at the Globe continues. The piece will be kept on until it ceases to draw, when the season will probably close.

One more week of The Prince and the Pauper at the Hollis Street, after which Mary Shaw—always a favorite here—will present A Drop of Poison.

The Museum success, All the Comforts of a Home, runs for two weeks longer, and will then be succeeded by The Passing Regiment.

The Madison Square co. opened to a tremendous house at the Tremont Monday night in Aunt Jack. The best part of the house was sold before Saturday night, and the prospects are that there will be a nightly fight for seats during the entire engagement. It is now stated—although there may be a break in the plan—that the co. will bring out Ilken's Pillars of Society for a week's run during their stay.

The Spider and the Fly opens at the Howard Athenaeum 28. The Shadows of a Great City May 5.

Held by the Enemy did a splendid business at the Grand Opera House during the week ending 26. The Paymaster week of 28.

Eugene Oudin, of the McCaull Opera, sails for Europe this week. He made his farewell bow to an American audience Saturday night at the Tremont in the title-role of The Beggar Student.

The Mrs. Vincent memorial performance at the Museum last Thursday netted about \$1,500. The sum which the projectors of the scheme set out to raise was \$7,000, but the Transcript, Herald and the theatres have already raised \$10,000, and there are other performances and a grand fair to come off. This might fairly be called overdoing the thing. It is now suggested that a William Warren Hospital Fund be started.

CINCINNATI.

Pearl of Pekin made a profitable return visit to the Grand week ending 26. W. J. Scanlan in Myles Aroon week of 28.

The attendance at Heuck's during the week ending 26 was in excess of the expectations of Manager Fennessy and Professor Bristol has come to congratulate himself on the success achieved by his intelligent animals. The children's matinees given 23 and 26 packed the house. Frederick Warde week of 28.

At Havlin's, Charles Arnold in Hans the Boatman, filled the house nightly. The supporting co. was above the average. The Main Line week of 28.

On the Frontier was satisfactorily presented week ending 26. The Wilbur Opera co. in repertoire week of 28.

The Night Owls played a return engagement at the People's and were accorded a hearty reception week ending 26. John A. Morrissey's Old Time Rocks comb. week of 28.

Ada Jerome, who assumes the title role in Pearl of Pekin, was ill 21 and the part was entrusted to Minnie Doehr, who rendered it very acceptably, on short notice.

The Nolan bill, repealing the ordinance against Sunday theatricals failed to pass the Ohio Legislature before adjournment, and as a sequence the local managers will be compelled to pay tribute to the Police Court each Monday morning. The fines assessed for Sunday performances 20 amounted to \$163.

CHICAGO.

The German Opera season at the Auditorium was only fairly successful as regards attendance, but the performances were meritorious. Madame Lillie Lehmann and Koch asked were capable and the general support excellent, especially Perotti, Reichmann and Fisher. The repertoire included Tannhauser, William Tell, Meistersinger, The Jewess and Lohengrin. The co. remains two weeks longer.

Mary Shaw and a strong co., including H. B. Conway, Charles Kent, Charles Smiley and Leslie Tilson, presented A Drop of Poison, a clever comedy, written by Oscar Blumenthal, at McVicker's, to fair-sized audiences during the week ending 26. Miss Shaw was not especially brilliant in her work as Hertha, but Mr. Conway and Mr. Smiley were excellent. Marie Wainwright and Twelfth Night week of 28.

Henry Dixey continues to please large audiences in The Seven Ages at the Opera House. It remains another week.

The return engagement of Mr. and Mrs. Kendal at Hooley's proved a very successful one, the house being crowded at every performance. The same plays were presented as on their first visit. The Kendals remain week of 20.

The Columbia was closed during the week. It will reopen with Robert Downing in The Gladiator week of 28.

The Fakir pleased good-sized audiences at the Grand Opera House. Rhea week of 27.

A Royal Pains, with George C. Staley in the leading role, met with favor at the Haymarket. Twelve Temptations week of 28.

Cleveland's Minstrels filled the Windsor nightly during the week ending 23. Patti Rosa week of 28.

Lizzie Evans in The Buckeye had a very prosperous week at Havlin's. Kidnapped week of 28.

R. D. MacLean and Marie Prescott presented As You Like It. The Winter's Tale, Ingomar and Spartacus at Jacobs' Clark Street Theatre during the week ending 26. They remain this week.

A Bunch of Keys did a good business at the Academy. Florence Bindley week of 28. Horse and Horse, a wild farce, found favor at Litt's Standard. Tom Sawyer week of 28. Pat Rooney filled the People's nightly week closing 26. Fat Man's Club week of 28.

Town Lots had a fairly successful week at the Criterion. This theatre will be closed for the Summer.

John P. Howe, of Portland, Ore., is in town organizing a comic opera co. for a season of twenty weeks under the management of A. F. Piazza. The co. opens about May 6. W. H. Powers, of The Fairies' Well and Ivy Leaf co. is sojourning in this city.

BALTIMORE.

Kellar was the attraction at Ford's Opera House during the week ending 26. The houses were not at all in keeping with the merits of the performance. Duff's Comic Opera co. begins a week's engagement 28, opening in Pinafore. A Dark Secret May 5.

At Harris' Academy of Music, The Burglar was presented during the week ending 26 by a strong co. to good houses. The play has not been improved by being lengthened out into four acts and in its present shape the co. is much stronger than the play. Sidney Drew played the young lawyer with considerable uncanny humor and A. S. Lipman did good work as the Burglar. Sidney Armstrong was quiet, dignified, but sufficiently forceful as the wife and mother. Pearl of Pekin opera 28.

True Irish Hearts closed a week of fair business at Forepaugh's Temple Theatre 26. The piece is an enjoyable melodrama and was a favorite with the audiences. Ethel Tucker in The Boy Scout opened with the usual Monday matinee 28.

The Metropolitan Specialty co. drew well-filled houses nightly at the Monumental Theatre week closing 26. Rose Hill's Polly co. week of 28.

Time Will Tell played a return engagement at the Front Street Theatre week closing 26 and drew fair attendance. George E. Atkins and Edith Crolus opened in Checkered Life 28.

James Tuohy, of True Irish Hearts co., was seriously injured by falling down the elevator opening in Forepaugh's Temple Theatre last week. He was removed to his room at the Saratoga Hotel and the attending physician pronounces his condition very critical.

Lillian Grubb is at her home in this city.

The season of Summer opera at Harris' Academy of Music begins May 19. Among the people engaged are Celie Ellis and Frank David. Helen Bertram will be the prima donna.

PHILADELPHIA.

The business for the week ending 26 was remarkably good, especially in view of the fact that some extra demands were made upon the purses of amusement seekers.

Mme. Patti opened 21 with a single matinee performance of Lakme at the Academy of Music. Although there was nothing very remarkable about the performance, and certainly nothing especially meritorious, the house was uncomfortably crowded, and the receipts amounted to \$11,975.

Then we had the great Forepaugh Show all the week, giving two performances daily and reaping a rich harvest, but in spite of this extra drain all of the leading theatres did a good business.

At the Walnut Street Theatre, Louis Aldrich met with marked success in his new play, The Editor. The house was crowded nightly, and the audience gave unmistakable signs of enjoyment. The play is, however, not an artistic success, although it is certainly very entertaining, and it would be unjust to enumerate its faults, as many of them are being corrected as rapidly as possible. Moreover, the New York production follows so quickly, with the play differently cast and otherwise in better shape than when first presented here, that I feel that I may well be excused from the task of criticism, while emphasizing the fact that in spite of its faults it was a box office success here. The Shattuck week of 28.

Augustin Daly's co. presented The Great Unknown and Nancy & Co. at the Chestnut Street Opera House. The business was very large. The engagement continues another week, during which As You Like It and Seven-Twenty-Eight will be the bill.

At the Chestnut Street Theatre the New York Casino co. reappeared in Nadij with excellent financial results. Erminie week of 28.

Francis Wilson's production of The Gondoliers came to a close 26, having had a very successful run of eight weeks, with a large increase of business last week. The engagement closes week of 28 with The Oolah.

Clara Morris appeared at the Park Theatre in repertoire and drew good houses. Little Lord Fauntleroy week of 28.

Charles A. Gardner in Fatherland played to good business upon a return date at the Arch Street Theatre. A Hole in the Ground week of 28.

Shadows of a Great City drew good houses at the National Theatre. Devil's Mine week of 28.

Forrester's Burlesque and Specialty company did a remunerative business at the Central Theatre. Harry and John Kernell's new company week of 28.

The Streets of New York drew fairly well at the Standard Theatre. Only a Farmer's Daughter week of 28.

The Webster-Brady co.'s production of She attracted large audiences at Forepaugh's Theatre. Fair Play week of 28.

Martin Hayden in Held in Slavery played to moderate business at the Continental Theatre. Mattie Vickers in Jacqueline; or, Paste and Diamonds week of 28.

The Bennett-Moulton Opera co. had a successful week at the Lyceum Theatre. Dore Davidson and Ramie Austen in Guilty Without Crime week of 28.

The Leonno Brothers in Brother Against Brother and May's Devotion played to satisfactory business at the Kensington Theatre. The Boy Tramp week of 28.

Carnegie Opera House enjoyed the usual good patronage. The season closes May 3.

The Grand Opera House reopens May 5 with the Emma Juch Opera co.

William J. Gilmore has by purchase acquired the sole ownership of Richard Stahl's new opera, The Sea King. It will probably be produced during next month.

Shortly before midnight 22 a slight fire occurred in the annex to Forepaugh's Theatre, resulting in the destruction of considerable scenery. The damage, however, was slight, as the flames were quickly extinguished.

Manager Fleishman sails next month for Europe, and contrary to his original intention, announces that the Park Theatre will be closed during the Summer.

PITTSBURG.

Robert Mantell did a good business at the Bijou during the week ending 26. The Corsican Brothers was presented during the first half of the week and Monbars, the latter. Mr. Mantell was very affecting in his different characterizations and his work was vigorously applauded. The entire co. gave good support and the specialties introduced by the Majiltons and others, added much to the enjoyment of the performances. Edward Harrigan in Old Lavender week of 28.

Thomas W. Keene presented Louis XI. Richard III., Richelieu, Othello and Merchant of Venice at the Grand Opera House week closing 26. The support in the main was good. The work of George Leacock, Frank Henning, Lavinia Shannon and Jennie Ellison deserve special mention. A Dark Secret week of 28.

Harry Williams' Own co. gave a genuine old-fashioned vaudeville performance at the Academy week ending 26. The co., though not strong in numbers, furnishes a very enjoyable evening's entertainment. Ada Henry Burlesque co. week of 28.

Lost in a Great City drew well at Harris' Hardie and Von Leer's co. week of 28.

Hans Von Bulow gave a very enjoyable concert at Old City Hall 25, which was well attended.

Mrs. Sarah A. Baker, who is now seventy-three years of age, and who has been with Thomas W. Keene for some time past, says that two of the most particular incidents in her career have been that she has never been ill a day in her life and that she has never attempted to star.

L. M. Boyer and H. A. Thomas have leased Odd Fellows' Hall on the South side and will transform it into a theatre. The house will be regularly opened May 5 by a dramatic co. headed by May Nobles.

Harry Williams' Own co. gave a special matinee 25, for the benefit of the local News Boys' Home. The performance was largely attended.

CLEVELAND.

Edward Harrigan presented Old Lavender at the Opera House to good business week ending 26.

Florence Bindley in Dot did a good business at the Star week ending 26. Uncle Tom's Cabin week of 28.

At Jacobs' Theatre, Oliver Byron presented Across the Continent to good houses. Master and Man week of 28.

Business Manager Welfare and Treasurer Coan, of the Opera House, take their second annual benefit May 1, with Charles Arnold in Hans the Boatman as the attraction.

SAN FRANCISCO.

APRIL 22.

Marie Stone as Suzette was the chief attraction at the Baldwin last night in Oscar Weill's pretty opera, which was presented by the Bostonians before a very large and fashionable audience. Fatinitza, Lagon, Fra Diavola and Bohemian Girl will close the engagement, and Messrs. McDonald, Barnabee and Karl will depart happier and wealthier than when they came. Herrmann's Transatlantic Vaudeville will open their season next Monday, followed by Rhea and Wilson Barrett. Verily the Baldwin star is in the ascendant, and Mr. Bouvier and Mr. Hayman are making money there.

Nat Goodwin is concluding his engagement at the California and will be succeeded by Shenandoah direct from New York.

Katie Emmett presented The Waifs of New York at the Alcazar to good business. The Grismers re-opened at the Alcazar last night in Boucicault's Long Strike. They were supported by their own and a portion of the Alcazar co., and the house was crowded. Alone in London will be presented next week by a New York co.

Hallen and Hart's Later On season at the Bush was profitable, both for the attraction and the house. Last night Frank Moulton's Zig-Zag co. opened for a week.

Manager J. Rial is a trifle happier to-day than usual. His leading man and close friend, Mr. Morris, has returned, and the latter and Julia Stewart took the principal characters in The White Slave revival last night at the Grand Opera House. A Flash of Lightning next.

The Drum Major's Daughter continues to be a drawing attraction at the Tivoli. Max Freeman will produce The Gondoliers at this house about June 2.

Manager John F. Burrill announces that the Kreling brothers have secured the entire Pacific Coast rights to The Gondoliers from Messrs. Hayman, Bouvier and others interested in that opera.

The Monday night benefit I announced last week to Mark Thall was an error of mine. It ought to have been Sam Thall, who is manager of the Grismer-Davies co. at the Alcazar.

Mr. Burrill has been negotiating with Dodie Morton of the Later On co. to join the Tivoli Family, but the salary she asked was too high.

The Press Club sent Mr. Bouvier \$25 for a box for the Actors' Fund benefit last week at the Baldwin.

Eleanor Barry has presented the Press Club with a splendid picture of William Barry, who was a member of the old California stock co. and the best gravedigger of them all.

Jesse Bartlett Davis sang the Offertory at Grace Episcopal Church on Sunday.

J. B. McCormack is here in advance of W. H. Crane.

Dispatches from New York announce several things of interest to San Francisco. Among them Maurice Barrymore will come here this Summer with A. M. Palmer's co., which will produce A Pair of Spectacles here before it is seen in New York.

KANSAS CITY.

Frederick Warde did only fairly well at the Coates week ending 26. The Mountebank was the principal play presented, and created a very favorable impression. Mr. Warde as Belphegor gave a strong and pathetic impersonation. E. H. Sothorn 29-May 1.

Cora Tanner in Fascination did a very good business at the Warder Grand 17-20. Miss Tanner's work in the dual role of Madge Slashton and Charles Marlowe is very smooth, and shows her to be a capable actress. Her supporting co. is strong. Sarasate-D'Albert Concert co. to a large audience 22.

Herrmann's Vandevilles did a very large business at the Gillis 20-23. Wilson Barrett May 5.

James Reilly in The Broommaker of Carlsbad did a good business at the Ninth Street week ending 26. Mr. Reilly has a sweet voice, and his singing reminds one of J. K. Emmet. Under the Lash 28.

Hal Reid and Bertha Westbrook, supported by Walter Mathews, presented Hearts of Steel and Lady Audley's Secret at the Midland week ending 26. The co. is a new one and lacks experience. The performances improved during the week. Uncle Tom's Cabin 28.

Manager Judah has made arrangements to have a season of Summer opera at the Ninth Street. He has engaged the Alcazar Opera co., of California, which will open early in June and continue probably until September. Manager Crawford is negotiating for a season at the Warder Grand.

The regular season at the Warder Grand is over. The season closes at the Gillis with Wilson Barrett May 10.

Colonel Sinn was here during the engagement of the co. at the Warder Grand. He anticipates a very successful season for Miss Tanner in her new play, One Error, next season. The play will afford Miss Tanner more score in the emotional sphere than anything she has hitherto attempted.

LOUISVILLE.

The Gondoliers was heard for the first time in this city during the engagement at Macauley's commencing 21-23. It made a very favorable impression, the general verdict being one of surprise that it had not been considered a success elsewhere. W. S. Daboll, C. H. Drew, Louise Paulin, Louise Montague and Joseph Frankau deserved special mention for good work. A Dark Secret closed the week to fair business. The celebrated water scene with the oarsmen, Hanlon and Bosmer, proved strong drawing attractions. Horace Vinton, Beatrice Leib and Lillian Billings do fine work in this drama.

Professor Morris' Equine Paradox did a good week's business at the Masonic. The little folk turned out in large numbers. Ovide Musin Concert co. 30.

At Harris' Reuben Glue has pursued his gory course and large audiences have reveled in the sanguinary scenes of this remarkable Yankee "drama." Wages of Sin next.

Dan Mason's Clean Sweep was the New Buck's offering to fair patronage. The incidental specialty business is good.

At the Auditorium the Duff Opera co. presented a delightful revival of Pinafore, Mikado and Pirates of Penzance. With large chorus, large orchestra, magnificent scenery and costuming, and the principal parts entrusted to such artists as Digby Bell, Mark Smith, C. O. Bassett, Lilly Post, Louise Beaudet and Laura Joyce Bell, the best possible in light opera was expected, and the expectation was fully realized. The large house was nightly filled in spite of bad weather. Popular prices ruled. Booth and Modjeska open May 1 for four performances. The advance sale is very large.

Emil Bourlier of the Masonic, is out again after a severe illness.

Manager McCauley and the proprietor of A Dark Secret invited the Louisville Boat Club to attend the play in a body. The invitation was accepted, and the stage was tastefully trimmed with the Club's colors.

ST. LOUIS.

Josie Loane, under the management of John H. Robb, produced Montana at Pope's Theatre week of 21. It is a border drama by Walter Fletcher and George Hoey, and very good of its kind. The play is brim full of comedy and pathos, and while not very deep, is exceedingly interesting. The scenes are laid in Montana. The father and mother of Montana were killed by Indians while she was a babe, but she was rescued and brought up by her father's partner. She became a veritable Di Vernon of the Mountains and does many valorous deeds. The climax of the play is reached when Montana kills in a duel with knives the murderer of her parents. Miss Loane created a very favorable impression in the role. The co. supporting her is excellent. The play ran smoothly from the first night. The scenery and stage accessories were fine. The audiences were large and enthusiastic. The Fakir week of 28.

W. J. Scanlan presented Myles Aroon at

the Olympic Theatre week ending 26 to very large houses. Mr. Scanlan was always a favorite here and his popularity waxed stronger on each visit. Wilson Barrett's return engagement was of 26.

Kate Claxton presented The Two Orphans and Bootles' Baby at the Grand Opera House. The audiences were fair throughout the week. Herr Postart opens 27 for two weeks. Under the Lash pleased good-sized audiences at the Standard Theatre. Streets of New York week of 27.

The People's Theatre was closed week of 21, owing to the collapse of the promised attraction. Woman Against Woman opened 27. The season closes with this co.

The Von Bulow concert at Music Hall drew a very large audience 23. Sarasate-D'Albort co. also did a very large business 24-26 at Music Hall.

Hal Reid and Bertha Westbrook left here 20 for Kansas City where they will produce one of Mr. Reid's plays. After the Kansas City production they will make a tour of one night stands.

The Press Club had a bumper benefit at the Olympic Theatre 28 on the opening night of Wilson Barrett's return engagement.

BROOKLYN.

The Spider and Fly had a fairly successful week at the Grand Opera House. C. R. Gardner week of 25.

Business at the Park Theatre was good throughout the week. Fanny Davenport in La Tosca being the attraction. Mr. Barnes of New York week of 28.

Gray and Stephens in The Old Oaken Bucket and Saved from the Storm drew large audiences to the Brooklyn Theatre. Passion's Slave week of 28.

At Hyde and Behman's Theatre Tony Pastor's Double co. attracted large audiences. May Howard's Burlesque co. week of 28.

Business at the Gaiety was large, a specially selected co. being the attraction. The Forresters week of 28.

BROOKLYN, E. D.

Barry and Fay in McKenna's Flirtation packed the Amphion Academy nightly during the week ending 26. Jefferson Florence comb. May 2, 3.

E. H. Southern in The Highest Bidder and Lord Chumley to crowded houses week ending 26 at Lee Avenue Academy. Annie Pixley week of 28.

Brooke's International Vaudeville did a large business at Proctor's Novelty week ending 26. Ramson and Radcliffe in Across the Atlantic week of 28.

Agnes Villa in The World Against Her at Jacobs' Lyceum to good business week ending 26. Gray and Stephens week of 28.

INTERESTING TO DRAMATIC AUTHORS.

Baltimore American.

THE NEW YORK DRAMATIC MIRROR had in a recent number an article interesting to dramatic authors by A. J. Dittenhoeffer, in which he tells them "How to Protect a Play." He explains the copyright law, shows the difference between copyright and stageright, advocating the latter as the best protection under the existing conditions, of dramatic property from the raids of pirates, and concludes by a pertinent and witty quotation from Thomas Hood.

A GUARDIAN ANGEL.

Actors are considered, as a general thing, to be not religious, but an incident occurred the other day that at least shows that the actor travels under some benign influence. It may be that the "Look out" above "keeps an eye on the poor stroller and tempers the wind when it blows too strong." Out of the depot in Memphis rolls a railroad train. The stars pierce the sky, breaking the dead blackness, and the cold wind whistles as the train rushes on its westward course. The clash of the locomotive bell, the warning whistle of steam, the flash of lights and we pass a little way station. The hour is late, and while some sit about and watch the passing shadows; others talk and read, and one or two have fixed satchels and are trying to sleep.

Swish! bang! crash!—a sound of broken glass, a scramble, a sudden stillness, and every passenger is up and on his feet in the centre of the car. What is it?

Just above the head of a sleeping passenger a great round, jagged hole is seen in one of the windows of the car. On the floor lies a huge three-cornered stone. Some miscreant has thrown the stone from the station platform, reckless of consequence, regardless of life. Had that stone struck the passenger death would have been certain. The passenger, white faced, looks at the hole in the glass, the fragments on the floor and the murderous stone. A priest (one of the passengers) steps forward. "A narrow escape, my son. Some one must have been praying for you when that stone was thrown."

I looked at my watch—12:15.

"You are right, Father. My little wife has prayed God to watch over me."

The priest raises his hat. The brakemen, the rough cattlemen and the actors follow suit as he says "Guardian Angels—the mother in infancy, the wife in manhood."

E. L. WALTON.

ABLE AND INTERESTING ARTICLES.

The Metropolis.

Minnie Maddern Fiske has developed unusual literary ability and is contributing to THE MIRROR articles which are able as well as readable.

THERE will be but few changes made in William A. Brady's After Dark company next season. Messrs. Sherman and Morrissey, who are at present in Europe, will be seen in the concert hall scene in place of Bobby Gaylor, who will star in Mr. Brady's new production, The Irish Arab. Kelly and Murphy, the exhibition boxers, have been re-engaged. The company is en route to the Pacific Coast, and will play three weeks in San Francisco at the Alcazar Theatre. The regular season closes Aug. 13 at the Grand Opera House, Chicago.

CORRESPONDENCE.

ALABAMA.

GADESSEN.—KYLE'S OPERA HOUSE: George Wilson's Minstrels to a good house 21.

HUNTSVILLE.—CITY OPERA HOUSE: Clark and Bunkirk's New Idea Minstrels 17 to a fair house.

TUSCALOOSA.—ACADEMY OF MUSIC: George Wilson's Minstrels 18 to a crowded house.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: George Wilson's Minstrels return engagement to very large business 19. Adele Frost opened for the week at popular prices, commencing 21, presenting Ingomar, An Unequal Match, Pygmalion and Galatea, and Virginia. Business light. Good co.

ITEMS: The local lodge of Elks will celebrate their second anniversary 24. Manager O'Brien has gone to Hot Springs for his health. George Wilson's Minstrels, accompanied by Birmingham Lodge of Elks, marched to the cemetery on Sunday last to pay a tribute of respect to their deceased brother, Frank Rama.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE: Patti Rosa presented Margery Daw 16 for the benefit of Manager Thomas to the largest audience of the season. Kate Castleton 17; lecture by Hon. Henry Waterson 18, which closed the house for this season.

HOT SPRINGS.—OPERA HOUSE: Charlotte Thompson in Jane Eyre to a good house 1. The Alcazar Comic Opera co. 12, 13 in The Masque and Olivette to small houses. Co. too small to give satisfaction. Kate Castleton in A Paper Doll 15, 16, to large and well-pleased audiences.

PINE BLUFF.—OPERA HOUSE: Kate Castleton and an excellent co. in A Paper Doll to good business 18.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: The Great Metropolis opened to a fair house 19. The engagement was to have been for a week, but as the leading lady was ill and several other members having left them they were obliged to stop. Rice's Evangeline week of 21. Bostonians week of 28.

THEATRE: Lew Johnson's Minstrels 13-14 to fair house. Hyde's Star Specialty co. 16-20 did a good business and gave entire satisfaction. Hallen and Hart week of 28.

VISALIA.—ARMORY HALL: Katie Emmett in Waifs of New York to a crowded house 18.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Rice's Evangeline 14-15; Casino Opera co. 18-19; both to good business. CLUB OPERA HOUSE: Hyde's Star Specialty co. 11-12 to poor house.

FRESNO.—RIGGS' THEATRE: Aronson's Casino Opera co. gave Noddy 14 to large house.

STOCKTON.—AVON THEATRE: Hyde's Specialty co. gave an excellent performance to a small house 10. Katie Emmett in Waifs of New York 12; fair house, and deserved a better one. Hallen and Hart 23.

COLORADO.

LEADVILLE.—TAPOR OPERA HOUSE: Alone in London 12 to S. R. O. California Opera co. 16, 17 to large audiences. St. Felix Sisters in A Royal Hand 25, 26.

CONNECTICUT.

TORRINGTON.—OPERA HOUSE: Marie Hubert Frohman in a triple bill 14 to a well-pleased house. World of Wonders to fair business 17.

NORWICH.—OPERA HOUSE: Fred Brynton in Forgiven to a moderate house 14. Fleming's Around the World co. 16 to fair business. Very poor performance.

HARTFORD.—OPERA HOUSE: The Paymaster to light houses 21-23. Joseph Murphy drew a large audience 23. Mr. Barnes of New York 24, 25. Jefferson-Florence co. 26. ITEMS: The Academy of Music made another but very short attempt to cater for patronage, Ferguson and Mack appearing after noon and evening 19 to a gross of 75. They were miserably advertised, and for only two days in advance.

MERIDEN.—DELEVAN OPERA HOUSE: Around the World in Eighty Days to a fair house 21. Margaret Mather in Gretchen to a good house 23. Mr. Barnes of New York 26.

BIRMINGHAM.—STERLING OPERA HOUSE: Frederick Brynton in Forgiven to a fair-sized audience 10. McCarthy's Mishaps 24 to fair business.

WINSTED.—OPERA HOUSE: Little Lord Fauntleroy co., with little Olive Homans as Cedric, to good business 24.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE: Duncan Harrison in The Paymaster drew good houses 15, 16. The Boston Howard Specialty co. gave an excellent performance to good business 18, 19. ITEMS: The New Academy of Music is nearing completion and will be opened May 13.

DISTRICT OF COLUMBIA.

WASHINGTON.—ALBAUGH'S OPERA HOUSE: Carleton Opera co. to good houses week of 21 in The Brigand. Dorothy week of 28. NATIONAL THEATRE: Wilson Barrett to fine houses week of 21, closing with Chto. HARRIS' BROS: Bootles' Baby week of 21. Webster-Brady's week of 28. KERNAN'S: Metropolitan Specialty co. 28.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE: Wilber's Comedy co. week ending 19 in a repertoire of worn out plays.

DIXON.—OPERA HOUSE: Frankie Jones closed a three-night's engagement to large business 16.

JOLIET.—OPERA HOUSE: The Fairies' Well 19 to very light business. J. C. Stewart 21 in The Fat Men's Club to good business.

ELGIN.—DU BOIS OPERA HOUSE: Cleveland's Minstrels 18 to S. R. O. J. C. Stewart in The Fat Men's Club to fair business 22. The four children of Professor J. Hecker, leader of the Elgin military band, gave another of their delightful concerts 21. They range from three to ten years of age and are marvelous little musicians. They intend making a tour of the country soon.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Streets of New York 22 to medium business. J. C. Stewart's Fat Men's Club 24.

STREATOR.—PLUMB OPERA HOUSE: Fairies' Well to a fair house 18.

DECATUR.—GRAND OPERA HOUSE: Roland Reed in The Woman Hater 1 to light business. Performance good. Newton Beers in Enoch Arden 14; unsatisfactory performance to a small audience. Charlotte Thompson in Jane Eyre 18 to light business.

ROCK ISLAND.—HARPER'S THEATRE: Cleveland's Minstrels 15 to S. R. O. Mame Janaschek to a large and fashionable audience 19. Edwin Stewart Comedy co. opened a week's engagement 21.

LA SALLE.—ZIMMERMANN OPERA HOUSE: Fairies' Well 17; Streets of New York 21, both to satisfactory business.

STERLING.—ACADEMY OF MUSIC: Effie Ellsler in The Governess 21 to a small house.

BLOOMINGTON.—DUBLEY THEATRE: A Scrap of Paper to a crowded house 16. Charlotte Thompson to two light houses 19. A Hole in the Ground to good business 21. John S. Murphy 24; Twelve Temptations 25.

QUINCY.—OPERA HOUSE: Milton Nobles presented From Sire to Son to a large house 22. Mame Janaschek in Meg Merrilies 24.

GALESBURG.—NEW OPERA HOUSE: The Fabir 19 to a crowded house. Mame Janaschek in Meg Merrilies 23 was greeted by a large and fashionable audience. This closes the regular season at this house.

CHAMPAIGN.—WALKER OPERA HOUSE: The Kindergarten Comedy co., which was billed for 22, failed to arrive here.

ROCKFORD.—OPERA HOUSE: Cleveland's Minstrels 17 to a good house. J. C. Stewart's Fat Men's Club to a fair house 21.

MOLINE.—WAGNER'S OPERA HOUSE: John S. Murphy 19 to fair business. Wild Goose Chase 21, 22 to fair business. Clara Louise Kellogg 24.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE: Mame

Janaschek in Macbeth 22 to a large and appreciative audience. Milton Nobles and his excellent co. appeared in From Sire to Son 24 to fine business.

DAVENPORT.—GRAND OPERA HOUSE: Joseph Murphy in Kerry Gow and Shann Rhue to good business 24. A Wild Goose Chase 25. BURTIS OPERA HOUSE: Effie Ellsler in The Governess 22 to poor business. Booth and Modjeska in The Merchant of Venice 24. Every seat sold in advance.

SIoux CITY.—PEAVEY GRAND OPERA HOUSE: Frederick Warde in The Mountebank to good business 14. Maggie Mitchell to fair business 15, 16.

COUNCIL BLUFFS.—DONAHY OPERA HOUSE: Maggie Mitchell in Little Barefoot 19 to a packed house. Clara Louise Kellogg to a fair house. A Pair of Kids 22 to moderate business.

DUBUQUE.—OPERA HOUSE: A Social Session 19 to a fair house. Frankie Jones in repertoire 21-23 to crowded houses.

OTTUMWA.—OTTUMWA GRAND OPERA HOUSE: A Postage Stamp co. in A Social Session to good business 16.

DES MOINES.—FOSTER'S OPERA HOUSE: Maggie Mitchell in Little Barefoot to good business 15.

CAPITAL CITY OPERA HOUSE: W. C. Coup's Equestrianism week ending 26 to a packed house.

INDIANA.

LAFAYETTE.—GRAND OPERA HOUSE: Charlotte Thompson 22 in Jane Eyre to a small house. Mrs. George S. Knight 25 in Over the Garden Wall; Kate Castleton 26 in A Paper Doll.

CRAWFORDSVILLE.—MUSIC HALL: Hanlon's Fantasia No. 2 co. 14 to the largest business of the season. Newton Beers in Enoch Arden 17 to light business. Charlotte Thompson in Jane Eyre 21; Kindergarten 22.

VINCENNES.—OPERA HOUSE: Roland Reed, supported by an excellent co. presented The Woman Hater to a good house 12. George C. Staley in A Royal Pass played a return engagement 14 to light business. Pearl of Pekin 17 to good business. Booth and Modjeska will present Hamlet 30.

PORT WAYNE.—MASONIC TEMPLE: Sol. Smith Russell in A Poor Relation had one of the best audiences of the season 16 and was entirely satisfactory. One of the bravest to top-heavy house 17. Gracie Emmet in Suspicion 22.

INDIANAPOLIS.—ENGLISH'S OPERA HOUSE The Twelve Temptations packed the house 20, 23. Booth and Modjeska 29. PARK THEATRE: Adin Gray in repertoire enjoyed a week of prosperity closing 26. A Clean Sweep 28. ITEMS: Emma Juch accidentally cut the fine drop curtain at English's with a small dagger. The slit was about two feet long, and \$500 was the damage which Manager Locke had to pay.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Pearl of Pekin to large houses 18, 19. A Dark Secret to fair audiences 21, 22.

FRANKFORT.—NEW OPERA HOUSE: A large audience witnessed A Dark Secret 23.

KANSAS.

WICHITA.—CRAWFORD'S OPERA HOUSE: Nellie Walters pleased fair houses 17-19 in Crisis-Cross, Kitty and Vixie. McCabe and Young's Minstrels to a top-heavy house 21.

PORT SCOTT.—OPERA HOUSE: The Hyers Sisters in Out of Bondage to a fair-sized house 16. McCabe and Young's Minstrels to a good house 18. Very good performance.

EMPORIA.—WHITLEY OPERA HOUSE: J. Z. Little's World to poor business 10. Briscoe's Battle of Gettysburg, with lecture by General St. Clair Mulholland, matinee and evening 21, to full houses for the benefit of the local G. A. R.

ATCHISON.—PRICE'S OPERA HOUSE: The Holden Comedy co. week ending 26 in The Diamond Mystery, Two Orphans and A Noble Heroine.

TOPEKA.—CRAWFORD'S OPERA HOUSE: A Pair of Kids 15 pleased and drew as well as ever. GRAND OPERA HOUSE: Cora Tanner in Fascination to a large audience 16. Frederick Warde in Lady of Lyons and The Mountebank 19, 20, to large audiences.

HORTON.—HIGH STREET THEATRE: A Pair of Kids to a crowded house 18. KEMPER OPERA HOUSE: J. Z. Little's World 25.

DODGE CITY.—KELLEY'S OPERA HOUSE: Little's co. in The World 15; fair performance to a small house.

MAINE.

BATH.—COLLEMAN HALL: Bowdoin College Glee Club gave a concert to fair business 23. Two Barneys May 1.

MASSACHUSETTS.

WESTFIELD.—OPERA HOUSE: Ullie Akersstrom 21-23 to good business.

MARLBORO.—MARLBORO THEATRE: The Dear Irish Boy 25 to a full house.

BROCKTON.—CITY THEATRE: Jefferson and Florence, supported by an excellent co., presented The Rivals to a large and enthusiastic audience 19. A Cold Day pleased a fair-sized house 22. Hands Across the Sea opened to a good house 24.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Ferguson and Mack's Comedy co. in McCarthy's Mishaps to a large audience 21. Joseph Murphy in Kerry Gow pleased a large audience 22. Margaret Mather as Gretchen 24 to a good-sized audience.

NORTHAMPTON.—OPERA HOUSE: Two Clay Pipes to a good house 21. Fleming's Around the World in Eighty Days to a small house 23. Margaret Mather in Gretchen 25; Frank Mayo in Davy Crockett 29.

CHELSEA.—ACADEMY OF MUSIC: Little Lord Fauntleroy to a good house 23. A Cold Day 24; Julia Marlowe 26.

WALTHAM.—MUSIC HALL: The Rinehart Sisters to fair houses week ending 26. Primrose and West's Minstrels May 1.

MILFORD.—MUSIC HALL: Struck Gas 19 pleased a large audience. Dear Irish Boy 24 gave a fine entertainment to good business.

FALL RIVER.—ACADEMY OF MUSIC: John A. Stevens closed his season here 19 presenting Unknown to good business. The Dear Irish Boy co. 22 to a good house. Jefferson-Florence co. 23 to large business. This was the event of the season.

ANDOVER.—ANDOVER OPERA HOUSE: Two Barneys 21 to a top-heavy house. Poor co. and execrable performance. Gilmore's Band 24, afternoon, to a \$500 house. A Cold Day May 1.

LOWELL.—OPERA HOUSE: The Old Homestead did a big business 18 and 19. Gilmore's Band gave two performances 21; small attendance at matinee, crowded house in the evening. Emma Abbott in Ernani 23 to a large and fashionable audience. Julia Marlowe in The Hunchback 24; big business. Dear Irish Boy 25, 26; Rinehart Sisters week of 26.

ITEMS: Stella Boniface replaces Marv Shaw in the Marlowe co.—Dan Emery, who has so successfully managed the Bijou, had a benefit at Music Hall 21. The regular co. from the Bijou and a host of volunteers gave a lengthy programme. The house was packed.

LYNN.—PROCTOR'S THEATRE: Held by the Enemy 19, 20 to good business. Little Lord Fauntleroy 21, 22 and matinee 23, to very poor business. A Scrap of Paper by local amateurs to a good house 23. Duncan Harrison opened in The Paymaster 24 to light business. MUSIC HALL: Gilmore's Band, assisted by a local chorus of 300 voices to a big house at advanced prices 14. The St. Mary (local) Minstrels 21 to good house. Balmoral Choir 22 to a light house. Frank Mayo in Nordeck for the benefit of the users 24 to a moderate-sized house. ITEMS: Ralph Blaisdell who has just returned from a successful tour in advance of Peck's Bad Boy will go ahead of Gilmore's Band.

HOLYOKE.—OPERA HOUSE: McCarthy's Mishaps to fair business 18. This co. played a return date 22 to very large business.

NEWBURYPORT.—CITY HALL: The Two Barneys 19 to a large house. A Cold Day 23 to large business. Richard Golden 29.

SALEM.—MECHANICS' HALL: A Brass Monkey to a large audience 18. Julia Marlowe to fair business 23.

FITCHBURG.—WHITLEY'S OPERA HOUSE: Julia Marlowe in The Hunchback to a fair-sized audience 22. Richard Golden as Old Jed Prouty to good business 23. Audience delighted. Around the

World in Eighty Days 28. Dan Daly in Upside Down 30.

TAUNTON.—MUSIC HALL: Around the World in Eighty Days to a good house 14. Boston Symphony Orchestra and Miss Anna der Ohn, the great pianist, gave a fine concert to a packed house 16. A Cold Day 18 to fair business. ELKS: Taunton Lodge of Elks, No. 120, sent \$50 to the lodge at Louisville, Ky. 14. A large delegation of the local lodge of Elks visited Brockton 14 to assist at the installation of the new lodge just formed in that city.

NEW BEDFORD.—OPERA HOUSE: The Old Homestead 12; Ferguson and Mack's Comedy co. 14; Held by the Enemy 15; Dear Irish Boy 17; concert (local); all small houses. Fanny Davenport 18 to a good house.

WOMANSTER.—THEATRE: This house will be opened May 1 with Shenandoah as the attraction to be followed by Little Lord Fauntleroy and The Still Alarm. At the opening sale every seat in the house was sold within four hours. Manager Harris is personally directing the finishing details of draperies, etc. Manager Rock is looking after the details relating to the business management of the house. THE MUSKE: The Little Duke had good houses during the week. MECHANICS' HALL: Gilmore's Band gave two very fine concerts under the management of Mrs. Wilkinson, formerly of the Theatre. The Emma Abbott Opera co. in Ernani drew a fairly good house.

MICHIGAN.

DETROIT.—DETROIT OPERA HOUSE: Sol Smith Russell in A Poor Relation 21-23 to good business. The Boston Ideals 24-26 gave Lucia, Rigoletto, Trovatore and The Bohemian Girl. This is the close of the regular season at the Detroit, which has been a very short, but remarkably brilliant one. The Booth-Modjeska comb. carried off the honors as far as receipts go, as they took in over \$10,000 at their three performances. MINER'S GRAND THEATRE: The Shanty Queen week ending 26 to good business.

WHITNEY'S GRAND OPERA HOUSE: W. U. & Co. did a good business during week ending 26. ITEMS: The Flower Festival at the Detroit Rink and Armory drew an average daily attendance of 15,000 people and seriously affected the attendance at the theatres during the week.

GRAND RAPIDS.—REDMOND'S: One of the bravest packed the house to suffocation every night week ending 23. POWERS' OPERA HOUSE: Booth and Modjeska in Hamlet drew a \$5,000 house 26. The Two Sisters 28, 29 proved to be a very natural, meritorious play interpreted by a capable co. Business fair.

SAYLOR CREEK.—HAMILIN'S OPERA HOUSE: One of the bravest to a fair house 18.

LANSING.—OPERA HOUSE: Stetson's Uncle Tom's Cabin to a crowded house 16. Rip Van Winkle to fair business 19.

JACKSON.—HARRISON OPERA HOUSE: Mendelssohn Quintette Club 22 to a light house. Charles Erin Verner in Shamus O'Brien 23 to fair business.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE: Wilber Comedy co. at cheap prices week ending 26.

SEDALIA.—OPERA HOUSE: The second annual benefit of Sedalia Lodge, No. 125, B.P.O.E., for which Willow Cope was presented by the Theatians (local talent) 17, was quite a successful affair. Woman Against Woman 26; Alcazar Opera co. May 5.

SPRINGFIELD.—PERKINS' GRAND OPERA HOUSE: Alcazar Opera co. to good houses 18, 19 and matinee.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: The Vaidis Sisters Specialty co. opened 21 to fair business. GRAND OPERA HOUSE: Frederick Warde and a good co. drew well 17 in The Mountebank.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE: University of Michigan Glee Club gave a pleasing entertainment to a fair house 15. After Dark 27; Tin Soldier 28-30. HARRIS' THEATRE: Marie Wainright in Twelfth Night week ending 19 was decidedly the dramatic event of the season.

DULUTH.—TEMPLE OPERA HOUSE: Bluebeard Jr., week ending 19 to exceptionally good business. The experiment of booking so large a co. for an entire week's business without change of programme has proved more of a success than was anticipated by the management. Pirates of Penzance by local amateur co. 21, 22, to very good houses. After Dark 24-26; Bill Nye 28. ELKS: The Duluth Lodge of Elks subscribed \$50 for the Louis ville sufferers.

MINNEAPOLIS.—GRAND OPERA HOUSE: Bluebeard, Jr., was given to a fair house 21. The performance was characterized by fine dancing and brilliant costumes. Laura Barr, Edwin Foy and Joseph Ott made decided hits in their respective roles. HARRIS' HENNEPIN AVENUE THEATRE: A large and enthusiastic audience witnessed the production of Twelfth Night by Marie Wainwright and co. 21. The co. is easily one of the best traveling. Miss Wainwright as Viola was charming. Harlan Hill, William Owen, Percy Brooke, Danche Walsh and Louise Muldner are all deserving of mention. BLOOMER OPERA HOUSE: A Tin Soldier played to the capacity of the house 20. Co. belle mediocrity. PERCE OPERA HOUSE: Bennett Brothers' Specialty co. to large business 21.

MISSISSIPPI.

ABERDEEN.—TEMPLE OPERA HOUSE: George Wilson's Minstrels 17 to the largest house of the season, notwithstanding that Sam Jones was in the midst of us. This closes the season.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Joseph Haworth in Paul Kaurar to fair business 14, 15. James O'Neill in Monte Cristo 21, 22; California Opera co. 23-26.

BUTTE.—MAGUIRE'S OPERA HOUSE: Joseph Haworth in Paul Kaurar 17-19; James O'Neill 24, 26. LYCEUM THEATRE: Bill Nye drew two large houses 9, 10.

NEBRASKA.

ing 25. Waring and Zieff's Specialty Co. to fair business week ending 25. Ida Austin's Early Bird Burlesque co. week of 25.

ELIZABETH.—TRIPLE OPERA HOUSE: Lester and Allen to good houses 21, 22. Conrad Opera co. 25.

PLAINFIELD.—MUSIC HALL: The Boston Howard Athenaeum co. to good business 17.

TRENTON.—TAYLOR OPERA HOUSE: Captain Swift 21 to a fair house. Jim the Penman to only a fair audience 22. In the Banks 23 to good business. Jefferson-Florence co. May 1; The Wife 3.

NEW HAMPSHIRE.

KETER.—KETER OPERA HOUSE: Gilmore's Band gave an excellent entertainment to a good house 25.

NASHUA.—NASHUA THEATRE: Throws Upon the World to a fair house 21. Richard Golden in Old Jed Proddy to a large and delighted audience 24.

PORTSMOUTH.—MUSIC HALL: The Two Barneys to top-heavy house 25; Gilmore's Band to very large business 24.

NEW YORK.

HARLEM.—Rose Coghlan in Forget-Me-Not and Peg Woffington drew large audiences at Hammerstein's Opera House week ending 25. In the former play Miss Coghlan's work was vigorous and striking. While her Stephanie may have lacked in some minor details the exquisite *Finette* of Genevieve Ward, still this was forgotten in the wonderful strength and suppressed energy she displayed in her scenes with Sir Horace Welby in the second and third acts. There was a latent subtlety in her most careless and self-reliant, self-repression in her most emotional passages that showed she both comprehended and was capable of impressing upon her audience the subtle and striking features of the part. Her Peg Woffington was an equally delightful performance throughout, and she received repeated and deserved applause. The supporting cast was good, and John T. Sullivan's work as Sir Horace Welby in *Forget-Me-Not* was especially fine. Held by the Hammerstein week of 25. Jack Sheppard to a fair business at the Theatre Comique week ending 25. Under the Gaslight week of 25. Lilly Clay's Gaiety co. drew crowded houses at the Olympic Theatre week ending 25. Lester and Allen's All-Star Specialty co. week of 25.—**THEATRE:** The regular season of Hammerstein's Opera House closed with the week of 25, after which the Hammerstein intends to inaugurate a summer season of opera. The Conrad Opera co. has been engaged and will present *The King's Fool*, the last and various other operas. It is stated upon good authority that Mr. Hammerstein has purchased property in Forty-second Street, between Sixth Avenue and Broadway, with the intention of building a first-class theatre in that locality. The lot runs through from Forty-second to Forty-first Street, with a frontage of 25 feet on Forty-second Street, 25 feet on Forty-first Street, and a depth of 25 feet.

ALBANY.—The Showman was presented at Proctor's Theatre 21-25, and was ruthlessly scored by the local critics. Although extensively advertised, the play failed to draw well, even on the first night, except in the corner portion of the house, and to tell the truth it did a better business than it deserved. Little Lord Fauntleroy with Tommy Russell, Ray Madell and Willie Haddigan alternating in the title role, did a fair business 22-25. Shakespeare week of 25. Lester and Williams' Specialty co. had a large attendance at Jacob's Opera House 21-25. Primrose and West's Minstrels had the usual packed house 25. A Rag Baby filled out the remainder of the week to large business. Tony Foster and his Specialty co. week of 25. Alfred Lang Travels to one of the largest audiences of the season at Hammerstein's Bleacher Hall 25, the house holding over 9,000, and Lucia was given 25 before another audience of immense proportions.

SCHENECTADY.—LOCHS THEATRE: The Shetland a new comedy drama by Henry Dehlin and Charles Dicken had its first production 25 before a critical audience. The plot of the play hinges upon a current charge of a young girl being seduced by a Christian girl. Upon the discovery of this fact the young man's father disowns him. W. R. Curtis as Mayor Peterkin the Shetland (marriage broker) gave an amusing interpretation of that role which is full of fun, in the new drama. Lewis Morrison was excellent as Joseph Lewis, the old Hebrew merchant, which is definitely the leading character of the play. In the corner portion of the house, his scenes were well received. Mr. Morrison was particularly effective. The play is fast, and the dialogue at times such as to arouse a feeling of resentment, if not indignation, among Hebrews. The lines of the scene were especially favorably strongly of blasphemy of the Hebrews, and the language should certainly be refined, or otherwise there is a coarse, strong, coarse, and a number of amusing situations, and at times the dialogue is bright and crisp, yet as a whole, the play is not one that will meet the approval of those theatregoers it was evidently intended to reach, as it rather fits the disreputable period of the past, when the relations between the Jew and Gentile were more strained than they are now. The cast, comprising the principals were fully equal to all requirements. The cast included, especially Joseph Morrison, and Charles Dicken. Sol Smith Russell and Little Lord Fauntleroy next.—**ACADEMY:** The border drama, *The Queen of the Plains* as presented by Kate Purcell and co. attracted large audiences during the week ending 25. Charles T. Hill, co. of 25.—**GRAND OPERA HOUSE:** Walter U. T. C. to small audience week ending 25.

SUFFOLK.—ACADEMY OF MUSIC: Annie Pixley and H. R. Curtis and Lewis Morrison's new play *The Shetland*, divided the week ending 25. Business was moderate. Little Lord Fauntleroy and Barry Gray Pay week of 25.—**STAR THEATRE:** Shakespeare was voted a success by those who witnessed it last week. Kate Purcell May 1-3.—**CONRAD OPERA HOUSE:** Corinne in *Arctonia* and Emma Criss, Jr., to very large business week ending 25. Kate Purcell 25-25.

ROSE.—NEW OPERA HOUSE: Rag Baby co. 21 to a large house. Lester and Williams' Specialty co. to a very large and well-placed audience 25.

JACKSON.—ALLAN'S OPERA HOUSE: Howard's *Silence* to fair business 25. Sweet Lavender to a fair audience 25. Evans and Hovey in *A Parlor Match* 25.—**ITEN:** Evans and Hovey closed here a very successful tour of forty-two consecutive weeks.

UTICA.—OPERA HOUSE: Hovey and Rice in *My Aunt Bridget* 25 to fair business. Go-Wee-Go Hovey 25, 25 to light business. A Rag Baby 25 to a small house. Lester and Williams' Specialty co. and Gaiety co. opened 25 to fairly good business.

ROCHESTER.—STANTON OPERA HOUSE: The Conrad Opera co. presented *The King's Fool* in a delightful manner before a large and brilliant audience 25. Hovey and Murphy in *Our Irish Visitors* were as funny as ever and kept a large audience convulsed with merriment 25. Sweet Lavender drew largely 25. Barry and Fay 25.

PORT JEFFERSON.—SWEET LAVENDER OPERA HOUSE: Two Johns gave a good performance 25, to a large audience.

ALBANY.—BORTH'S OPERA HOUSE: Primrose and West gave their usual good entertainment to a large house 25. Charles T. Hill in *Conquer the Yodler* was well received by a large audience 25.

ELIZABETH.—OPERA HOUSE: Conrad's Opera co. gave *The King's Fool* 25 to a fair-sized audience. Hovey and Murphy in *Our Irish Visitors* 25 to good business, giving fair satisfaction. Annie Pixley in *The Queen of the Plains* gave an excellent performance to small audience 25. Sweet Lavender 25, also to small audience. Good co. are very poorly patronized in this city. The Wife 25, Barry and Fay 25.

MADISON AVENUE THEATRE: The Mrs. General Tom Thumb co. 25 to a small audience. Howarth's Specialty co. 25; Jennie Calaf week of May 3.

OSWEGO.—ACADEMY OF MUSIC: A Rag Baby drew well 25. Charles T. Hill in *Conquer the Yodler* delighted a large house 25. Hanlon's Pantama co. 25; Sol Smith Russell May 1; William J. Scanlan 5; Annie Pixley 9.

CORNING.—HARVARD ACADEMY: General Tom Thumb's Wife co. 25. Murray and Murphy in *Our Irish Visitors* 25 to fair business.

GOVERNOR.—OPERA HOUSE: Gethen's Minstrels 25 to a full house advanced prices. Performance not up to expectations. Daniel Boone co. to good house 25; everybody pleased. Co. good.

OGDENBURG.—OPERA HOUSE: Daniel Boone co. to light business 25. Hanlon Brothers' Pantama 25; Annie Pixley May 9.

PORT JEFFERSON.—LEA'S OPERA HOUSE: Little Lord Fauntleroy 25 to a large house. Daniel Frohman's co. in *Charity Ball* 25.

SENeca FALLS.—DANIEL'S OPERA HOUSE: Hanlon's Pantama to a highly pleased audience 25. Mattheawan.—**DINGLE OPERA HOUSE:** Edwin Arden in *Barred Out* to light business 25. Justin Adams' Stock co. 25-26 to packed houses.

SARATOGA SPRING.—TOWN HALL: Captain Swift 25 to a fair house.—**FUTHER MUSIC HALL:** Our German Ward, return date, to a fair-sized audience 25.

KINGSTON.—OPERA HOUSE: Primrose and West's Minstrels to a packed house 25. The audience numbered 2,000 and the receipts were \$65. The co. is an excellent one and gave a star performance.

POKESVILLE.—COLLINGSWOOD OPERA HOUSE: McKee Rankin in *The Cuckoo* to a light house 25. Nags' Landing 25 to fair business. McCarthy's Minstrels 25; Adams' Dramatic co. week of 25.

CONROE.—OPERA HOUSE: Thomas Shea 25-25 in repertoire to large houses. Our German Ward 25 to a fair house. Arthur Forrest's co. in *Captain Swift*, play a return engagement here 25. Gorman's Minstrels 25.

NORTH DAKOTA.

BISMARCK.—ATHENAEUM: A Bunch of Keys to good business 25.

OHIO.

Tiffin.—SHAWHAN'S OPERA HOUSE: Little Lord Fauntleroy to a packed house 25. Casey's Troubles 25 to a fair house. Robert Downing in *The Gladiator* to a crowded house 25.

AKRON.—ACADEMY OF MUSIC: A so-called musical force, Hovey and Hovey, was billed 25, and a co. of barbershopers had a fair house. The co. could neither act, sing, nor dance. The majority of the audience left at the close of the first act.

CANTON.—SCHAEFER'S OPERA HOUSE: Rest-fort's Jolly Fiddlers 25-25; fair business. Across the Continent 25.

FREMONT.—HEIN'S OPERA HOUSE: Casey's Troubles 25 to a crowded house. Lena Leach, mind reader, 25, 25 to a fair house. Schubert Quartet 25 to a packed house.

YOUNGSTOWN.—OPERA HOUSE: A good-sized and appreciative audience witnessed *The Wife* 25. Evans and Hovey in *A Parlor Match* filled the house 25.

CINCINNATI.—CINCINNATI OPERA HOUSE: Andrew's Opera co. 25 for the benefit of R. P. O. E. N. 25, to a small house. This was a return date for this co. Since their first appearance here, they have been considerably disappointed, and deserved better patronage. A Pair of Jacks 25.

MAINEFELD.—REYNOLDS OPERA HOUSE: Mary Shaw presented *A Drop of Poison* to a small, but well-placed audience 25. Nettie Bernard-Chase in *The Little Cuckoo* 25 to poor business; very satisfactory entertainment. Cleveland's Minstrels 25; Little Lord Fauntleroy 25.

CAMBRIDGE.—HARRISON'S OPERA HOUSE: Arnold Woodruff co. 25 to good business. Chip of the Old Block 25.

BATON.—THE GRAND: Emma Jack English Opera co. 25 in *Forest*, at advanced prices, drew one of the largest and most fashionable audiences of the season.—**THE PARK:** Eunice Goodrich commenced a week's engagement 25, appearing in a repertoire of popular comedies to large audiences.

NEW PHILADELPHIA.—CITY OPERA HOUSE: The Devil's Mine to a crowded house 25.

WASHINGTON C. H.—OPERA HOUSE: Vernon Jarman planned a large audience 25.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Nettie Vickers to a small audience 25. Devil's Mine co. to good business 25.

CHILLICOTHE.—HARSONIC OPERA HOUSE: Roland Reed in *The Woman Hater* 25 to good business, which would have been very large if the weather had not been unpropitious.

SANDUSKY.—BEMILLER'S OPERA HOUSE: Hanlon's Pantama to a packed house 25. Casey's Troubles 25 to S. R. O. Little Lord Fauntleroy 25 to good business.

KENT.—OPERA HOUSE: Miss Mary Shaw to a large and well-placed audience 25. Uncle Hiram 25; Andrew's Opera co. 25.

CADIZ.—OPERA HOUSE: Uncle Hiram planned a large audience 25.

MARION.—MUSIC HALL: Devil's Mine to good business 25.

TOLEDO.—WHEELER'S OPERA HOUSE: Booth and Modjeska in *Shylock* to S. R. O. 25.—**PEOPLE'S:** W. U. & Co. to fair business week closing 25. Uncle Tom's Cabin week of 25.

PORTLAND.—AMER'S OPERA HOUSE: Casey's Troubles to good business 25. Helen Nythe 25; Grace Reiner 25; Little Nags 25.

OREGON.

PORTLAND.—NEW PARK THEATRE: Cleveland's Minstrels week ending 19 to good business.—**MARQUAN GRAND:** The Hanlon Brothers' New Pantama week of 25 to a very large business.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL: The Ivy Leaf was very acceptably presented by a good co. 25 to a well-filled house. Kajanta to a large audience 25. Two Old Crookes to a good-sized and well-placed audience 25.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Nettie Vickers in *Jeany* 25 to a large house. Katie Hart 25 in *A Hole in the Ground* for Manager Griswold's benefit to S. R. O. This closes the regular season.

BETHLEHEM.—OPERA HOUSE: Two Old Crookes to good business 25. The co. is much improved since its appearance here last Fall.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Devil's Mine to good business 25. Evans and Hovey in *A Parlor Match* 25 to a large audience.

BRADFORD.—WAGNER OPERA HOUSE: Sweet Lavender planned a large audience 25. Murray and Murphy to good business 25. The Wife 25; Roland Reed 25.

CONNELLSVILLE.—NEWVIEW'S OPERA HOUSE: Charles A. Leder in *Hilarity* to fair house 25. Ada Henry Burroughs co. to a packed house 25.

DANVILLE.—OPERA HOUSE: The Lyceum co. in *Sweet Lavender* gave a fine performance 25. J. R. Polk in *The Silent Partner* gave a good performance to a fair house 25. Conrad Opera co. in *The King's Fool* 25.

EASTON.—OPERA HOUSE: Ha, She, Him, Har to a fair house 25. Ivy Leaf to a large audience 25.

ELIZ.—PARK OPERA HOUSE: Bennett and Moulton Opera co. week ending 25 to large business.

FRANKLIN.—OPERA HOUSE: Murray and Murphy in *Our Irish Visitors* to good business 25. Hanlon's Pantama to a large house 25. Roland Reed 25.

GREENSBURG.—LOHMAN OPERA HOUSE: Gus Homer's co. to poor business week ending 25.

HARRISBURG.—OPERA HOUSE: Jim the Penman 25; fair business. The Paymaster 25 to a small house. A Pair of Jacks 25; fairly good business. J. R. Polk 25; Chimes of Normandy 25; A Hole in the Ground 25; Murray and Murphy 25.

HUNTINGDON.—HUNTINGDON OPERA HOUSE: Wilford Bodet by Harry La Marr to a fair house 25. Devil's Mine 25.

LANCASTER.—OPERA HOUSE: Lester and Allen's co. to a fair-sized audience 25. Held in slavery 25.—**ITEN:** Harry Munch of Nettie Vickers' co., who has been visiting friends here, will rejoin that co. in Philadelphia 25.

LANCASTER.—PROCTOR'S OPERA HOUSE: Geo. H. Adams and Tom Hanlon in *Ha, She, Him* and *Har*, drew fairly good houses 25-25. Herrmann delighted a large audience 25. Conrad Opera co. 25.

NEADVILLE.—ACADEMY OF MUSIC: The Lyceum co. in *Sweet Lavender* 25 to light business. The Wife to a fair house 25.

TITUSVILLE.—OPERA HOUSE: Hovey week ending 25 to good business. Performances entirely satisfactory.

NEWCASTLE.—OPERA HOUSE: Thomas W. Kewen in *Richard III* was coldly received by a fair-sized audience 25. Roland Reed in *The Woman Hater* gave a splendid performance to light business 25. Evans and Hovey in *A Parlor Match* were well received by a large audience 25.—**ITEN:** After attempting to sing at the performance of *The Woman Hater*, Roland Reed informed the audience that owing to the inefficiency of the local orchestra, he would be obliged to omit that part of the program. One of our local dailies made a splendid attack on Mr. Reed in the next day's issue. Mr. Reed was right, and your correspondent trusts that his plain words will have the effect of giving us a good orchestra.

PITTSBURG.—MUSIC HALL: J. R. Polk in *The Silent Partner* to a small house 25. Jim the Penman to poor business 25. She 25; Roland Reed 25.

PLYMOUTH.—OPERA HOUSE: Gilbert and Dickson's She to a fair house 25.

READING.—GRAND OPERA HOUSE: Jim the Penman was presented to a large audience 25. Ha, She, Him, Har gave a very satisfactory performance to a good house 25.—**ACADEMY OF MUSIC:** Hanlon's Pantama week ending 25 to large business.—**ITEN:** Manager Mischler will take charge of the Academy May 25 and immediately commence important improvements, altering the auditorium and stage at an expense of over \$5,000.

WILKESBARRE.—MUSIC HALL: C. A. Gardner was obliged to cancel his date 25 on account of illness. Jim the Penman 25 to fair business; performance very satisfactory. Shadows of a Great City 25; Jefferson-Florence 25.

WARREN.—LIBRARY HALL: Sweet Lavender 25; light house. Every one more than pleased. Roland Reed in *The Woman Hater* 25; fair house. The best comedy of the season.

SHARON.—G. A. R. OPERA HOUSE: Powers' Ivy Leaf co. drew a well-filled house 25.

SCRANTON.—ACADEMY OF MUSIC: Ha, She, Him, Har to fair business 25. Primrose and West's Minstrels 25 to a packed house. Jim the Penman 25; good business.

WILLIAMSPORT.—ACADEMY OF MUSIC: Primrose and West's Minstrels 25; good house. Sweet Lavender 25 to a fair-sized house. J. R. Polk in *The Silent Partner* 25 to a large house. Herrmann 25 to fair business and a well-placed audience. Conrad's Opera co. 25 in *The King's Fool* to a good-sized and enthusiastic audience. Power's Ivy Leaf 25 to a small house.

YORK.—OPERA HOUSE: Charles Leder's Hilarity 25 to a fair house. A Black Diamond to a slim house 25.

WHEELING.—WHITE'S OPERA HOUSE: Nettie Vickers gave her usual clever performance to a good house 25. Play Crowell in repertoire to fair business week ending 25.

LOCKHAVEN.—OPERA HOUSE: Two Old Crookes to a large and enthusiastic audience 25. Murray and Murphy in *Our Irish Visitors* 25; Vernon Jarman 25.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE: McCarthy's Minstrels to a good house 25. Fanny Davenport 25 in *Le Toxa* to a fair house. Primrose and West's Minstrels 25; McKee Rankin May 1.

NEWPORT.—OPERA HOUSE: A Cold Day drew a good house 25. Struck Gas to moderate business 25.

PROVIDENCE.—OPERA HOUSE: The Jefferson-Florence co. drew S. R. O. 25, 25. The Brown University Glee Club gave a very fair entertainment before a packed house 25. Joseph Murphy and a first-class co. opened 25 to large business.—**SAFETY OPERA HOUSE:** The White Slave has drawn well here during the week. Lost in New York week of 25.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE: Ovide Musin co. to a large and very enthusiastic audience 25.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE: Patti Ross's engagement 25-25 closed the house for the season. Uncle Dick, written by Ernest Stool, a local newspaper man, had its first production 25. The proceeds were for the benefit of the Jefferson Davis Monument Fund.

CLARKSVILLE.—ELDER'S OPERA HOUSE: The Hovey-Southern co. week of 25 to a small house. Patti Ross 25 to good business.

COLUMBIA.—GRAND OPERA HOUSE: A Clean Sweep to a fair audience 25.

NASHVILLE.—THEATRE VENDOME: Hon. Henry Watterson had a large audience 25 to hear his lecture on Money and Morals. Patti Ross, after an absence of more than two years, received a royal welcome from her Nashville friends 25-25. The engagement was indeed the best she has ever played here, both from financial and artistic standpoint. Margery Daw and Lora and Dora were presented.

THE GRAND: The stock co. presented *The Silver King* 25-25 and *Solo Shingle* 25-25.

TEXAS.

SHERMAN.—SHERMAN OPERA HOUSE: Jennie Holman closed a week's engagement 25. She presented *Mother and Son*, *Lucretia Borgia*, *Taken From Life*, *Mr. Barnes of New York*, *Lightning Rod Agent*, *Galatas* and *East Lyna*. The co. was successful.

TEXARKANA.—GILES' OPERA HOUSE: Patti Ross in *Margery Daw* to a good house 25.

PORT WORTH.—OPERA HOUSE: Jennie Calaf presented *An American Prince* 25 to a fair house for the benefit of the local R. P. O. E. Lodge. After the performance the lodge gave Miss Calaf a banquet.

CORNICANA.—CORNICANA OPERA HOUSE: Stott's co. presented *A Celebrated Case* 25 for the benefit of the Jefferson Davis Monument Fund to a small house. St. Felix Sisters 25. A Royal Hand to a fair house. This closes the season here.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: A Night Off to a large house 25 and an Arabian Night to a much smaller house 25. Ida Tanoma Gray, dramatic reader, gave an excellent entertainment 25 to a small audience.—**ITEN:** J. W. Clason, for several years in the box-office of the Salt Lake Theatre, contemplates a trip to Europe, during which time he will endeavor to advance in his profession—as an artist.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: Richard Golden and an excellent co. in *Old Jed Proddy* 25 to large business. Gorman's Minstrels 25 to good business. The Old Homestead 25 also did well.

BUTLAND.—BUTLAND OPERA HOUSE: Gorman's Minstrels to a large audience 25.

VIRGINIA.

RICHMOND.—THEATRE: Captain Swift 25-25; medium business. In the Banks 25-25; small audience.—**ACADEMY OF MUSIC:** Jim the Penman 25-25 to fair business. On the evening of 25 a benefit was given by Jim the Penman co. to Richmond Lodge, No. 45. R. P. O. E. to a large house. The Burlier 25-25. Boston Symphony Orchestra May 3.—**ITEN:** Mrs. W. T. Powell, manager of the Theatre, has been very ill for the past two weeks and is still confined to her apartment.

ROANOKE.—OPERA HOUSE: Guy Brothers' Minstrels 25, 25 to good business. Bernhard Listmann Concert 25, 25 to fair business. This closes the season, which has been one of the most successful ever known here. A number of good attractions are already booked for next season.

WASHINGTON.

SPOKANE FALLS.—COSCONDA THEATRE: The California Opera co. 25-25 in *Said Pasha* to light business after the opening night.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Wilbur Opera co. week ending 25 gave *Erminia*, *Grand Duchess*, *Nanca*, etc., to splendid business.

WISCONSIN.

WAUSAU.—GRAND OPERA HOUSE: J. C. Stewart in *Pat Men's Club* to a crowded house 25.

MADISON.—FULLER OPERA HOUSE: Max O'Reil to a large audience 25. French Spy to a small house 25.

POND DU LAC.—CRESCENT OPERA HOUSE: J. C. Stewart's *Pat Men's Club* 25 to a full house. A Social Session May 2.

CANADA.

QUEBEC.—ACADEMY OF MUSIC: The repertoire presented by the McDowell co. week ending 25 comprised *The Black Flag*, *Our Club* and *Roadside*. Crowded houses first two nights and average business remainder of the week. John H. Bunny made a decided hit as *Sim Laurus* in *The Black Flag*.

OTTAWA.—GRAND OPERA HOUSE: Chantrel in *Kit*, the *Arctian Traveler*, 25 to a fair house. Albany May 1.

HAMILTON.—GRAND OPERA HOUSE: Hattie Anderson and Frank Dome in *Three of a Kind* 25, 25 and a machine to very slim house. Co. poor.

THUNDERBOLT.—PRINCE'S OPERA HOUSE: Liberal delighted large and fashionable audiences 25, 25. Bill Nye 25, 25; W. A. Brady's *After Dark* May 1-3. Bijou Opera House: The Stock co. presented *The Old Homestead* to fair business 25-25.

ST. CATHARINES.—GRAND OPERA HOUSE: Henry T. Chantrel in *Kit* gave a good performance to fair business 25. Jules Gran Opera co. in *The Brigid and Amorita* 25, 25 to light business. Hattie Anderson co. in *Three of a Kind* 25.

TORONTO.—GRAND OPERA HOUSE: Emma Juch Opera co. to packed houses 25-25 at advanced prices. Sol Smith Russell in *A Poor Relation* 25-25.—**ACADEMY OF MUSIC:** Ayer's Colored Comedy co. in *The Blackville Parlor Rehearsal* and *Colored Aristocracy* to light business week ending 25.

TORONTO OPERA HOUSE: Gus Hill's *World of Novelty* co. crowded the house nightly week ending 25.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDES SEENECT: Milwaukee Wis., April 28-week.

KITTIE BODDERS CO.: Canonsburg, Pa., April 25-26; Waynesburg May 1-2, Butler 3-4, week. **KENNEL**: Chicago April 25-26, two weeks. St. Louis May 1-2; Buffalo N. Y., 12-14, Toronto, Ont. 15-17. **LYONS COMEDY CO.**: Ironton, O., April 25-26. **LITTLE NOBLET CO.**: Washington, D. C., April 25-26. **LOWE LANE CO.**: New York City, indefinite. **LITTLE LORD FAUNTLEROY CO.**: Philadelphia, April 25-26. **LITTLE LORD FAUNTLEROY CO.**: Buffalo, N. Y., April 25-26. **LITTLE LORD FAUNTLEROY CO.**: Rochester May 1-2. **LIZIE EVANS CO.**: St. Sterling, Ky., May 1, 3, Buffalo, N. Y., 12-14, Paterson, N. J., 15-17, Hoboken 18-20. **LONDON GAIETY CO.**: N. Y. City April 25-26. **LOST IN NEW YORK CO.**: Providence, R. I., April 25-26; N. Y. City, May 1-2; Philadelphia 12-14. **LOUIS JAMES**: Toronto, Ont., April 25-26. **MORA CO.**: Oil City, Pa., April 25-26; Franklin May 1-2. **MONTIE CRISTO (O'NEILL'S) CO.**: Salt Lake, Utah, April 25-26; Denver, Col. May 1-2; Sioux City, Ia., 12, 13, Council Bluffs 14, Des Moines 15, Keokuk 16, Poria 17, Chicago 18-19, three weeks. **MATTHE VICKERS CO.**: Philadelphia April 25-26. **MACLEAN-FRESCOTT CO.**: Minneapolis, Minn., April 25-26. St. Paul May 1-2; Minneapolis 3-4. **MILTON NORMAN CO.**: St. Paul, Minn., April 25-26. Minneapolis May 1-2. Duluth 3-4. **MR. BARNEYS OF NEW YORK CO.**: Brooklyn, N. Y., April 25-26. **MAGGIE MITCHELL CO.**: Leadville, Col., April 30-May 1, Pueblo 2, St. Louis 3-4. **MCKEE RANKIN CO.**: Lynn, Mass., May 2, 3, New Bedford 4, Attleboro 5, Brockton 6, Taunton 7, Fall River 8, New Bedford 9, R. I. 10. **MAIN LINE CO.**: Cincinnati, O., April 25-26. **MC CARTHY'S MINNERS CO.**: Hoboken, N. J., May 1-2, Brooklyn 3-4. **MARIE WASHINGTON**: Chicago, April 25-26. **MASTERS AND MAY CO.**: Cleveland, O., April 25-26. **MORRIS-RAID CO.**: N. Y. City April 25-26. **MONEY MADE CO.**: New York City, April 25-26. **MRS. NEVILLE CO.**: Philadelphia, April 25-26. **MODEL COMEDY CO.**: Parkersburg, W. Va., April 25-26. **MARIETTA CO.**: May 1-2. **MARY SHAW CO.**: Providence, R. I., May 1-13. **MAY BRETHERTON CO.**: Waukegan, Wis., April 25-26. **MAY BRETHERTON CO.**: Beloit, May 1-2. **M. C. GOODWIN CO.**: Seattle, Wash., April 30-May 1, Tacoma 2, Portland, Ore., 3-4. **MOSS FAMILY CO.**: Richmond, Ind., April 30, Anderson May 1, New Castle 2, Greensburg 3, Columbus 4, Franklin 5, Shelbyville 6, Connersville 7, Middleburg 8, 10, Frankfort 11, Germantown 12, Miamisburg 13, Dayton 14, Greenville 15, Piqua 17. **NATURAL GAS CO.**: Washington, D. C., April 25-26. **ONLY A FARMER'S DAUGHTER CO.**: Philadelphia, April 25-26. **ONE OF THE BRAVEST CO.**: Chicago, Ill., May 1-2. **OLD HOMESTEAD CO.**: Montreal, Can., April 25-26; Toronto May 1-2; Pittsburgh, Pa., 12-14. **OLIVER BYRON CO.**: E. Liverpool, O., April 30, Tarentum, Pa., May 1, Conneville 2, McKeesport 3. **PASSION'S SLAVE CO.**: Brooklyn, N. Y., April 25-26. **PORTANT ST.**: St. Louis, April 25-26. **POSTAGE STAMP CO.**: Warsaw, Wis., April 30, Oshkosh May 1, Fond du Lac 2, Grand Haven 3, Muskegon 4, Kalamazoo 5, Battle Creek 6, Ann Arbor 7, Ypsilanti 8, Toledo, O., 12-14. **PAIR OF JACKS CO.**: Mayville, Ky., April 30, Lexington May 1, Dayton, O., 2, Cincinnati 3, week. **P. F. BAKER CO.**: Toronto, Can., April 25-26; Buffalo, N. Y., May 1-2; Cleveland, O., 12-14; Fremont 15-17. **PATTI ROSS CO.**: Chicago April 25-26. **PRINCE AND PAUPER CO.**: Boston, April 25-26. **PAUL KAUFER CO.**: Portland, Ore., April 25-26; San Francisco May 1-2. **PATHEBROS CO.**: Boston April 25-26. **ROBERT DOWNING CO.**: Chicago April 25-26. **RENTFROW'S PATHFINDERS**: Toledo, O., April 25-26. **R. B. MANTELL CO.**: New York City April 25-26. **RICHARD MANSFIELD CO.**: Boston April 25-26. **ROHNA VOKES CO.**: N. Y. City April 25-26. **ROYCE LAMSON CO.**: Monmouth, Mich., April 30, Iron Mountain May 1, Escanaba 2, Ishpeming 3. **ROLAND REED CO.**: Pittsburg, Pa., April 30, Plainfield, N. J., May 1, Elizabeth 2. **ROSE COUGHLIN CO.**: Jersey City, N. J., April 25-26; Brooklyn, N. Y., May 1-2. **RHEA**: La Crosse, Wis., April 30, Dubuque, Ia., May 1, Cedar Rapids 2, Davenport 3, Rock Island, Ill., 4, Peoria 5, Burlington, Ia., 7, Des Moines 8, Omaha, Neb., 9, Cheyenne, Wyo., 12. **SEVEN AGES CO.**: St. Louis April 25-26. **STUTZ'S CO.**: Bushop, Tex., April 25-26. **STREETS OF NEW YORK CO.**: St. Louis 25-26. **SUE (Gilbert-Dixon) CO.**: Ithaca, N. Y., April 30. **SOCIAL SESSION CO.**: Oshkosh, Wis., May 2, Fond du Lac 3, Grand Haven 4, Muskegon 5, Battle Creek 6, Ann Arbor 7, Toledo, O., 12-14; Detroit 17-18. **SOAP BUBBLE CO.**: Ogden, Utah, April 30, Reno, Nev., May 1, Carson 2, Virginia City 3, San Francisco 4-5, week. **SHASTY QUEEN CO.**: Columbus, O., April 25-26. **SOL SMITH RUSSELL**: Rochester, N. Y., April 25-26, Oswego May 1, Watertown 2, Syracuse 3, Utica 4, Penn Yan 5, Elmira 10. **SHATCHER CO.**: Philadelphia April 25-26. **STUCK GAS CO.**: Rockland, Vt., April 30, Plymouth, Mass., May 1, Brockton 2, Fall River 3, Taunton 4, Chelsea 5, Lowell 6, Waltham 7, Lynn 8, Amesbury 9, Rochester 14. **SAVTELL COMEDY CO.**: Corning, N. Y., April 25-26. **SPIDER AND FLY CO.**: Boston May 30. **SHADOWS OF A GREAT CITY CO.**: Trenton, N. J., April 30, Newburg, N. Y., May 1, Kingston 2, Pittsfield, Mass., 3, Boston 4-5, week. **STILL ALARM CO.**: Lawrence, Mass., April 30. **STANDARD THEATRE CO.**: Muncie, Ind., April 25-26. **STUART ROBSON CO.**: N. Y. City April 25-26. **SWEET LAVENDER CO.**: Newark, N. J., April 25-26. **THROWS UPON THE WORLD CO.**: Marlborough, Mass., May 3, Webster 4, Danielsonville, Ct., 9, Norwich 10. **TWO SISTERS CO.**: Battle Creek, Mich., April 30, Kalamazoo May 1, Jackson 2, Adrian 3, Ann Arbor, Mich., 5, Port Huron 6, London 7, St. Catharines 8, Hamilton 9, Toronto, Ont., 12-14. **TIN SOLDIER CO.**: Omaha, Neb., May 1-3. **THE WIFE CO.**: Lancaster, Pa., April 30, Reading May 1, Bethlehem 2, Trenton, N. J., 3. **TWO CLAY PIPES CO.**: Troy, N. Y., April 25-26. **TWO JOHNS CO.**: N. Y. City April 25-26; Madison, N. J., May 1-2, Hoboken 3-4. **THREE OF A KIND CO.**: Port Huron, Mich., May 2, Lansing 3. **TOM SAWYER CO.**: Chicago April 25-26. **T. W. KEENE CO.**: Wheeling, W. Va., April 30, Lancaster, Pa., May 1, Columbus, O., 2, Port Wayne, Ind., 3. **TWELVE TEMPTATIONS CO.**: Chicago Ill., April 25-26; Detroit May 1-2. **TWO OLD CROWNS CO.**: Harrisburg, Pa., April 30. **ULLIE AKERSTROM CO.**: New Britain, Ct., April 25-26. **UNCLE TOM'S CABIN (Phillips) Co.**: Cleveland, O., April 25-26. **UNDER THE LASH CO.**: Kansas City, Mo., April 25-26. **W. H. CRANE**: N. Y. City Jan. 13-indefinite. **WILSON BARRETT CO.**: St. Louis, Mo., April 25-26. **WILL O' THE WISP CO.**: Detroit, Mich., April 25-26; Washington, O., May 1-2. **WARRIOR OF NEW YORK CO.**: Louisville, Ky., April 25-26. **WAGES OF SIN CO.**: Louisville, Ky., April 25-26; Cincinnati May 1-2. **WORLD AGAINST HER CO.**: Saratoga, N. Y., May 1, Whitehall 2, St. Albans 3. **W. J. SCANLAN CO.**: Cincinnati, O., April 25-26. **W. G. & CO.**: Kansas City, Mo., April 27-28; St. Louis, May 1-2. **WORLD CO.**: Fremont, Neb., April 30, Lincoln May 2, Omaha 3, Council Bluffs, Ia., 3, Sioux City 4.

WOMAN AGAINST WOMAN CO.: St. Louis, Mo., April 25-26; Minneapolis, Minn., May 1-2; Milwaukee, Wis., 12-14. **WILD OATS CO.**: Jamestown, O., May 1, Middletown 2, Hamilton 3. **ZIO-ZAG CO.**: San Francisco April 25-26. **OPERA AND CONCERT COMPANIES.** **ALCAZAR OPERA CO.**: Hartford, Ct., May 2, 3. **BOSTONIAN**: Los Angeles, Cal., April 25-26; Butte City, Mont., May 1-2, Helena 12-14, Chicago 15-16, four weeks. **BENNETT-MOULTON OPERA CO.**: Bradford, Pa., April 25-26; Minneapolis, Minn., May 1-2. **CORINNE OPERA CO.**: Utica, N. Y., April 25-26. **CHARLES F. HIGGINS CONCERT CO.**: Silver Creek, N. Y., April 30, Attica May 1, Warsaw 2, Perry 3. **CONRAD OPERA CO.**: New York City April 25-26. **CALIFORNIA OPERA CO.**: Butte City, Mont., April 25-26. **DUFF OPERA CO.**: Baltimore April 25-26. **DRUM MAJOR CO.**: Philadelphia April 25-26. **ENNA ABBOTT CO.**: Butte City, Mont., April 25-26; Anasconda May 1, Ogden, Utah, 7, Salt Lake 8-10. **FRENCH OPERA CO.**: New Orleans-indefinite. **GILBERT OPERA CO.**: Butte, Pa., April 25-26. **GERMAN OPERA CO.**: Chicago April 25-26. **HATCH OPERA CO.**: Frankfort, Mich., April 30, May 1, Manistee 2, 3, Ledington 5, Whitehall 6. **KEYWOOD CONCERT CO.**: Conneaut, O., April 30. **MACCOLLIN OPERA CO.**: Charleston, S. C., April 25-26. **NASHVILLE STUDENTS (Theatre's)**: Chicago-indefinite. **NASHVILLE STUDENTS (Wright's)**: Camp Point, Ill., April 30, Colchester May 1. **PEARL OF PEXIN CO.**: Baltimore, April 25-26. **RINEMANT OPERA CO.**: Lowell, Mass., April 25-26. **THE GOSWOLDS (Stetson's) Co.**: Boston April 25-26. **THE GOSWOLDS (Francis Wilson's) Co.**: Philadelphia, March 4-indefinite. **THE GOSWOLDS (Henderson's) Co.**: Chicago, April 25-26. **TILL FAMILY CO.**: Pemberville, O., April 30, East Toledo May 1, Detroit Mich., 2-4, Mount Clemens 6. **VON BULOW CONCERT CO.**: Baltimore, April 30. **N. Y. City May 1, Philadelphia 2, Wilbur Opera Co.**: Cincinnati O., April 25-26; St. Paul, Minn., May 1-2. **VARIETY COMPANIES.** **AUSTIN'S AUSTRALIANS**: N. Y. City April 25-26. **BENNETT BROTHERS**: Chicago April 25-26. **COLONIAL GAIETY CO.**: New Haven, Ct., April 30. **Middleton Maples**: Bridgeport 2, Naugatuck 3. **FORRESTER'S BUREAU CO.**: Brooklyn, N. Y., April 25-26. **GUS HILL'S CO.**: Detroit, Mich., April 25-26. **HERMANN'S TRANSATLANTIC CO.**: San Francisco April 25-26. **HENRY BUREAU CO.**: Pittsburg, Pa., April 25-26. **IDA SIDONS CO.**: Tacoma, Wash., April 14-indefinite. **KERNELL CO.**: Philadelphia April 25-26. **LONDON SPECIALTY CO.**: N. Y. City April 25-26. **LESTER AND ALLEN**: Harlem, N. Y., April 25-26; London May 1-2; Baltimore, Md., 12-14. **NIGHT OWLS CO.**: Buffalo, N. Y., April 25-26. **RENTZ-SANTLEY CO.**: New York City April 25-26. **ROSE HILL'S CO.**: Baltimore, April 25-26. **TONY PASTOR'S CO.**: Albany, N. Y., April 30, Syracuse May 1-3. **MINSTRELS.** **BEACH-BOWERS' MINSTRELS**: Grand Rapids, Mich., April 30, Stevenspoint, Wis., May 1, Merrill 2, Wausau 3. **JOHNSON'S COLORED MINSTRELS**: San Bernardino, Cal., April 30. **RODOLPH'S MINSTRELS**: Winnipeg, Man., April 25-26. **WILSON'S MINSTRELS**: Charleston, S. C., April 30, Columbia May 1, Greenville 2, Athens, Ga., 3, Atlanta 4, Chattanooga, Tenn., 6, Lexington, Ky., 7, 8. **CIRCUSES.** **BARNUM-BAILEY CIRCUS**: N. Y. City April 25-26. **FOREPAUGH'S CIRCUS**: Camden, N. J., May 1, Paterson 2, Reading, Pa., 13, Elmira, N. Y., 20. **MAIN'S CIRCUS**: Greensboro, Pa., April 30, Uniontown May 1, Brownsville 2, Belle Vernon 3. **RINGLING BROTHERS' CIRCUS**: Baraboo, Wis., May 1. **MISCELLANEOUS.** **BARTHOLOMEW'S EQUINES**: Orange, N. J., April 25-26; Trenton May 1, Easton, Pa., 12, Philadelphia 13. **GEO. KENNAN**: Philadelphia, Pa., May 2, Wellesley, Mass., 5, Manchester 6, Lowell 7, Gloucester 8, New Bedford 9, Montreal, Can., 12-14. **GENTRY'S EQUINES**: McPherson, Kas., April 30-May 1, Newton 2, 3. **KELLAR**: Lancaster, Pa., May 1. **HANNIBAL A. WILLIAMS**: Troy, N. Y., 10, Rochester May 1. **HUBBARD'S EQUINES**: Huron, Dak., April 30, Aberdeen May 1. **MRS. SCOTT SIDONS**: Victoria, B. C., April 30, Vancouver May 1, New Westminster 2, Tacoma, Wash., 5, Vancouver 6. **OLIVER WHEAT**: Jeffersonville, O., April 30, Washington C. H., May 1, Greenfield 2, McArthur 3. **SCHIEDDEL BROTHERS**: Baltimore, Md., April 11-indefinite.

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FOREIGN FOOTLIGHT FLASHES.

Sydney Grundy's five-act play, *A Village Priest*, is making a sensation in London. Beerholm Tree, who is now sole proprietor of the Haymarket Theatre, has made a hit as the priest.

Burnand and Solomon's new farce, *Domestic Economy*, was produced at the Comedy Theatre (London) on the 8th inst. It is reported to have failed for lack of adequate interpretation.

An Autumnal Rose, a new play by Auguste Dorchain, tried recently at the Théâtre de l'Application, Paris, has been purchased by M. Koning for the Théâtre du Gymnase.

Louis Tussaud has been restrained by Madame Tussaud and Company from registering his new wax-work exhibition under the name of Louis Tussaud and Company. The injunction was granted the other day in the Queen's Bench, London. An appeal will be taken.

It is said that Clement Scott, the well-known English critic, is busily engaged preparing his reminiscences for the press.

Ibsen's *Ghosts* formed part of the programme of the sixth performance at Antoine's Théâtre Libre in Paris last week.

A novel yet somewhat expensive expedient has been resorted to by Manager Koning of the Paris Gymnase to keep the members of his Paris Fin de Siècle company up to time. On Easter Sunday he presented each with a handsome chronometer.

A new play by Mark Quinten, entitled *For the Best*, will be produced before long at Terry's Theatre, London.

George R. Sims, with that caustic satire which comes so readily to the pen of "Dagonet," sums up in the *Referee* the result of the much vaunted British drama as per the actual playbills in London. They are as follows: "Drury Lane, Paul Kaurar (announced), drama, from America; Haymarket, Village Priest, drama, from France; Princess' (announced), Old Homestead, from America, or Theodora, from France; Comedy, Pink Dominoes, from France; Her Majesty's, Jeanne d'Arc, from France; Gaiety, Prince and Pauper, from America; Lyceum, The Bells (announced), drama, from France; Garrick, A Pair of Spectacles, from France; Opera Comique, Les Cloches de Corneville, opera, from France; Toole's, The Bungalow, from France; Avenue, Dr. Bill, from France. Now, you dear little British dramatists, how is that for high!"

At the first representation of *The Bungalow* at the Berlin Wallner Theatre, which occurred on the 6th inst., the author, Fred. Horner, was called three times before the curtain. The play is said to have proved a great success in the German capital.

Marie Bancroft will produce her much-languished-for play, *A Riverside Story*, at a matinee at the London Garrick Theatre on May 6. Another announcement for the same day is Robert Buchanan's poetical play *The Bride of Love* for the Comedy Theatre.

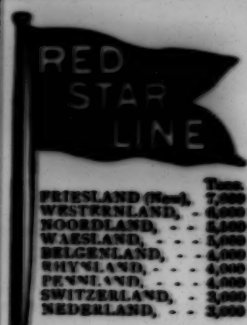
Two versions of the same glad tale: J. L. Toole, the English comedian, cables from Australia that the success of his tour is assured. Our friend, the Melbourne *Bulletin*, on the other hand, says: "We are sorry for Toole, not because we believe that Australians can't appreciate talent, but because we know that the national bump of veneration is not abnormally big and that they will refuse to value any one merely on a past reputation whose fulfillment declining years will not admit."

Speaking of Toole recalls a funny story he tells of Sothern: "He was the most amusing creature on earth. You remember that absurd trick of his when he asked eighty people to supper, and wrote a private note to each man beforehand to ask him to be so good as to say grace, as the chairman was unavoidably prevented from attending the dinner. The faces of those eighty men as they rose in a body, at the tap on the table, which Sothern had severely informed them was to be the signal for grace, must have been a sight indeed!"

The plot of Mrs. Hodgson Burnett and Stephen Townsend's new play, *Nixie*, now being played at a series of matinees at Terry's Theatre, London, is said to be founded on "Editha's Burglar," and the character of Nixie is a somewhat revised version of Little Lord Fauntleroy.

Adelaide Moore has engaged Emilie Cailhain, G. B. Phillips and S. C. Henry for her season at the London Globe.

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Clef du Paradis, a new comedy by Chivot and Duru, produced recently at the Théâtre de la Renaissance. It is said to be overflowing with witty dialogue and dramatic incident, but the several situations are of too equivocal a nature to bear adaptation for the English stage. Another at the Théâtre de Cluny, *l'Enlèvement de Sabine*, is equally successful and equally improper.

If all accounts to hand are true, the representations at the Berlin Freie Theater, which is organized on the model of the Théâtre Libre in Paris, are unique in their way. The fall of the curtain at the end of each performance is said to be the signal for a free fight of the liveliest description between those of the spectators who like the piece and those who don't. More than once the authorities have threatened to close the theatre. Among the plays which have caused trouble are Tolstoy's *Powers of Darkness*, Ibsen's *Ghosts* (which, of course, accounts for all), de Goncourt's *Henrietta Maréchale*, and Bjornson's *Glove*.

Marie who was Van Zandt, singing Lakmé in Lisbon when the recent diplomatic difficulties between Portugal and Great Britain were at their height, says that at the first performance of the opera the audience came to the theatre armed with rotten eggs and other equally delightful missiles, their intention being to pelt the actors who appear dressed in English uniforms. Warning, however, was given in time. The actors hastily substituted Portuguese trappings and on their appearance received an ovation from the public instead of the eggs.

Captain Shaw, the energetic chief of the London Fire Brigade, has just terminated and published in book form a curious compilation of the fires which have occurred in theatres throughout the world during the year 1899. He says that fifteen theatres were totally destroyed, nineteen persons were killed, ninety-one badly wounded, and goes on to prove conclusively by force of figures that anyone entering a theatre considerably improves his chances of an untimely end. Perhaps this is Captain Shaw's way of revenging himself on Gilbert and Sullivan. To persons in quest of cheerful reading this little volume can be recommended.

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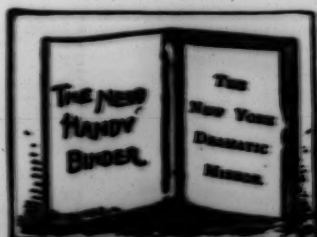
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